THE CONTRIBUTIONS OF THE TAMILS TO INDIAN CULTURE

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EDITOR

Dr.K.SUBBIAH PILLAI

The Contributions of the Tamils to Indian Culture — Vol. I

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PREFACE

I have great pleasure in bringing out four volumes on "The Contributions of the Tamils to Indian Culture" which contain the selected papers read in a Seminar conducted at the International Institute of Tamil Studies from 26.3.89 to 28.3.89. It is very important for scholars to take up such subjects which contribute to the National Integration of various literatures and languages of this country. Tamil has been a store-house and fountainhead of contributions in language, literature, philosophy, religion and other such varied aspects. The papers in these volumes bring out vital points from the view of the contributions of the Tamils to Indian literature and culture.

I should be grateful to late prof. K. D. Thirunavukkarasu, a great scholar in Language, Literature and History of Tamil Nadu, and one of the former Directors of this Institute who have planned and organised this valuable seminar.

Our sincere thanks are always due to the Hon'ble Education Minister Prof. K. Ponnusamy M.Sc., B.L., the Chairman of our Institute who has been always extending his help and encouragement to us.

I am thankful to Dr. K. Subbiah Pillai, Dr. V. C. Sasivalli, Dr. K. Bhagavathi and Dr. M. Valarmathi to have brought out these volumes in print. My sincere thanks are also due to Pavai Printers who have done a neat execution of this work.

Director

EDITORIAL

Culture is a very complex term to be defined precisely. Every society has its culture and there are ample evidences in literature that each culture influences the other. This compilation of the research papers attempts to give an overview of the distinctive culture of the Tamils as revealed in ancient and Modern Tamil literature. There are references that Tamil country had contact with Rome, Greece, Egypt, Arabia etc., and there prevailed a chance for a cultural exchange on both sides.

I am extremely happy to edit the research papers of the eminent scholars who have presented their research papers in a seminar on 'The Contributions of the Tamils to Indian Culture' conducted by the I. I. T. S., Madras between 26.3.89 and 28.3.89. This common title according to the subject matter of the research papers comprises four volumes namely Language and Literature Vol. I, Art and Architecture Vol. II, Socio Cultural Aspects Vol. III, Religion and Philosophy Vol. IV.

My sincere thanks are due to the then Director Dr. K. D. Thirunavukkarasu whose sincere effort with the earnest association of the Academic staff members should be appreciated for having conducted the seminar successfully. Scholars who have evinced great interest in Tamil Studies were invited to present research papers and the present volumes are their contributions, and my thanks are due to them.

Dr. S. Ramar Ilango, the present Director of the I. I. T. S. is chiefly responsible for bringing out this work. I thank him for his meticulous effort.

Dr. K. Subbiah Pillai

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K. Meenakshisundaram

From the earliest eras long before the dawn of history the main stream of Indian Civilisation began to evolve, influenced and replenished by numerous other cultures into a mighty one fanning out in all directions perpetually over powering acquiescing, accomodating, adopting, and amalgamating into a vast and varied civilization, which has never been static, instead, perpetually vibrating a culture both primitively orthodox and beautifully classic on one side and stunningly modern on the other. This Indian Culture has survived the onslaught of Time stretching right into the modern day in a multifaceted form. To this Indian culture the great Tamils made significant contributions. Ananda Coomaraswamy perhaps one of the earliest pioneers in this field, wrote : "Each race contributes something essential to the world's civilization in the course of its own self-expression and self- realization"[1]. The topic on the carpet for us is : "The contributions of the Tamils to the Indian Culture".

In a keynote address encased within a fixed time limit, it is impossible to enumerate even synoptically each and every aspect of the contribution the Tamils made. In my endeavour today I can only touch the very fringes. A lot more has to be observed researched and studied before authentic statements reaching upto internationally acceptable levels are published. Over the next day or two we are sure to be presented with some very interesting and unique papers and this will open up and expose some facts hither-to unknown to us. For instance, my wife will be presenting a paper on the *Moṭavantis* which is a unique social institution unknown any where else in India. The notion of providing for the congenitally handicapped had germinated in the Tamil mind long before even *UNESCO* thought about them.

To start with we have to go down deep into the cellars of cobwebbed history, rummage, isolate and then lime-light our great contribution to the main stream. While attempting to isolate for study these contributions one wonders whether the perpetual

controversy sparked off by early anthropologists and adhered to by some even today will have a say. The two diametrically opposed views are: one, the "independent invention" which says "civilization can and did grow up and develop quite independently of similar events happening elsewhere in the world"[2]. The other view, the "Diffusionist School" assumes that there were intimate contacts between many and that one borrowed some essential elements from the other and so on. We now know that "Every cultural achievement is due to a process or growth in which diffusion and invention have equal shares".[3]

Diffusion and invention are mixed and inseparable. "Just because no idea and no object can exist in isolation from its cultural context, it is impossible to sever mechanically an item from one culture and place it in another ...: the receiving culture has to-revolve the idea, custom or institution which it adopts ... and it can be said ... that diffusion is a partial evolution though the controversy is not true...."[4] diffusion never takes place in the form of more mechanical transmission.... The idea, institutions or contrivance has to be placed within a new cultural milieu, fitted into it and assimilated to the receiving culture".[5] With the latter view more focussed we realise that what our Tamils contributed to Indian Culture may not be easily recognisable today and perhaps has in the process lost all its original qualities. It is here we embark on the ground prepared by GESTALT Psychologists. The "whole" is different from the parts which go to make it. There is no mechanical amalgamation, only a chemical one which cannot be divorced from the whole. It may not be out of place to draw the attention to the grandeur of the "Dance of Siva". In bits and tits we see on the surface the iconographical details but when the whole is conceived and projected it blooms with a philosophy perhaps still unsurpassed. It is a perfect synthesis of "science, religion and art".[6] In my view this is greatest and incomparable contribution to Indian Culture.

Turning to language and literature over attention is caught by what Prof S. K. Chatterji said. He says Tamil language and literature are "unquestionably a representative of Indian Culture at its best and its profoundest".[7] "Philologists of Dravidian and

Indo Aryan languages have demonstrated how the Aryan speech has been profoundly influenced since Vedic Times by Dravidian languages in phonetics, vocabulary, syntax and in the general modification of grammatical forms".[8] "The highly schematical phonemic system of Tamil is a strong indication that early Tamil grammarians had a clear grasp of the principals which now form the basis of modern lingustics".[9] Modern Linguists now know Kondi, Oran, Maldi, Rajmahal, Kuhi, Coorg and Brahui which belong to the Dravidian family now exist in central India and Baluchistan. The Tinnish and Russian teams individually have deciphered the Indus valley scripts and infer that they are pre-Aryan. Iravadham Mahadevan, a Nehru fellowship scholar who worked on these scripts at the International Institute of Tamil Studies also declared that they are Dravidian. Excavations have displayed the use of "bricks" in the Indus Valley civilisation. The earliest Sanskrit work the "Rig Veda" has no mention of bricks. It therefore can be said, that probably even the Indus Valley civilisation was predominantly Dravidian, say Tamilian.

Sanskrit, a member of the Indo Aryan family, (which is divorced of any retroflex or cerebral consonants sound), has in its repertoire these sounds. Obviously its long association with the Dravidian family where this retroflex or cerebral consonants is excessively rampant, influenced it. Burrow and Emeneau tell us, that there are Tamil words borrowed by Sanskrit and used in the "Rig Veda".

Incidentaly if we could map out all the Tamil words in the various languages in India we should be able to draw a proper graph regarding the influence of Tamil on other languages and culture. The Vedas we know speak of four "Varnas". The earliest Tamil grammatical work does not mention anything about "Sudras". Instead it speaks of the "Vellalas". The "Vellalas" should not be equated with the "Sudras" as some scholars prefer to do. A deep analysis of this point on an all India level alone will reveal whether the Vellalas were Sudras or not. The contribution of the Vellalas to South Indian agriculture is phenominal and they have, I am sure, in their own way made a silent contribution to the Indian Civilisation. Their hospitality till date, is astounding.

On the administrative side, the Tamils' contribution can be compressed in two singularly significant and popular words. They are (1) *Ceṅkōṉmai* and (2) *Koṭuṅkōṉmai*. Explaining these two words will be superfluous to this learned audience. In no other literature have these two aspects been treated or discussed so fully and completely as in Tamil literature.[11]

murai ceytu kapparrum mannavan makkatku
iṟai enru vaikkappatum.

"He is a God among men who rules with perfect justice and shields the interests of his people".[12] A just king is identified with the Almighty. Manu, Channakkya and Beeshma have maintained that every tyrannical rule of evil will be destroyed, but the Tamils went one step a head and decleard that it was self destructive. In the great epic *Cilappatikāram* we encounter a lone woman (not a man) destroying an unvirtuous reign. The present belief that injustice is self destroying perhaps was mooted first by the Tamils. Village administration is often thrashed out politically and socially today. It did not find a marked place in early northern languages and literature. On the other hand, the unique Sangam classics we encounter briefly mention of the Panchayat Raj. In the inscriptions of Pallavas and Pandyas extensive and clear mention of such administration is found. The Uttaramerur inscription mentions rules and regulations to elect representatives from the village to a body or council of thirty members which in turn was divided into five to administer the village. In my opinion this is a special contribution, yet it needs to be studied in more detail.

We are aware that Kambar based his *Rāmāyaṇam* on Valmiki's but embellished it with the cultural traits of his own country. The diffusion theory is very much in evidence here. Tulsidas towing Kambar's line follows Valmiki and Adhyatma Ramayana, but differs like Kamban in some places. These differences are so similar that one wonders if he was influenced by Kambar. For instance, Tarai is portrayed as a drunken woman in Valmiki and Adhyatma. In Kambar and Tulsi she abstains from all intoxicants. Valmiki speaks of Rama as a non-vegetarian whereas Kambar and Tulsi describe him as a vegetarian.[13] The concept of vegetarianism was propounded and advocated by Valluvar. Perhaps Kambar and Tulsi were markedly influenced by this.

In Sanskrit literature, especially in Ramayana, a 'Woman' was considered almost like lifeless object and was divorced of all the human qualities but in Tamil literature a woman was held in high esteem. Within her dwelt all the human emotions and qualities both high and low. She was human in every detail as she is understood today. N. V. Naidu an eminent scholar in Sanskrit, Tamil, English and Telugu portrays this in his work *'Vālmīkiyum Kampaṉum Kaṇṭa Camūkam'.*[14] Perhaps it was Tamilian contribution which did much to remove the stigma on the woman in Indian Culture. The Bakthi cult considered often as a mystical concept can be traced to the Sangam classics where romance and love were never degraded into a repulsive physical state but defied as "celestial" as depicted by Thirumoolar in his unsurpassed outburst *''anpē civam''*. This evolved a mental state where the physical body was not considered disgusting, immaterial or overpowering. Hence the Bakthi cult considered the Almighty as a "human" and as an "attainable power". This concept is a rare but significant contribution.

Dharma, Artha, Kama and Moktcha *(Aṟam, Porul, Iṉpam, Vitu)* are the four fold classification of Indian Philosophy. Yet, down *Tolkāppiyam* and the Sangam classics speak of only the first three. In the above classics and the Bakthi cult of the South, Moktcha the state after death is available on earth when individual physical identity transcends the borders of "mine" and "yours" and becomes an all embracing celestial state. The Adiyars and Alwars portrayed a concept which was a positive attitude towards "life" and did not negate it. Hinduism struggling against the cancerous onslaught of Buddhism and Jainism was slowly dismantling at the foundations. When the Bakthi cult of the Adiyars and Alwars struck a new note to revive Hinduism and it struck a slow death knell for Buddhism and Jainism in the South. This slowly permeated upwards and taking a quick and fast hold drove out the negative philosophy to a large extent. There is evidence that "Appar" visited Kailas, that Thirumangaiyalvar visited Badrinath and Nainisarinya and I am told that even today some Tamil songs are sung in those places. Sundarar visited Kedarinath and has sung about the deity. Bramandam and Pavishat the two puranas symbolise the Bhakthi cult as a female child, born in Tamilnadu (Kaveri and Tamaraparani rivers) and growing up all over her and then pro-

ceeding to Gujarat to attain total fulfillment. This great congregation of devotees moving up and down the country made it possible for the Telugus, Kannadiars, Gujaratis, Bengalis and Hindi speaking people to write these songs (Alwar songs) in the script of their language. This enabled Ramanandha to adopt the tradition of Ramanuja and the Bakthi cult to evolve a similar, wave in the north.

We are all aware that once, there was a time when Sanskrit was a communicating language for all religious purposes, just as Latin was the religious medium in Europe, before the 10th century A.D. Adi Sankara hailing from Kerala which then was a part of the Cera region professed and propogated the Advaita school. In this book 'Soundarya Lahiri', he mentions the appreciative traits of Sambandar. Ramanujar professing the Vishista Advaita school explained Tamil notions in Sanskrit.

Both the Adiyars & Alwars lived full lives and did not relenquish the world to obtain bliss. Wealth and caste did not influence them and service to mankind was considered God's service. What centuries later the Mahatma Gandhi did, Ramanujar performed in Mysore by opening up the gates of a temple to the downtrodden and low caste people. The episodes of the *Periyapuranam* were translated into Malayalam and Telugu, with some negligible variations. The word (Vageesar) is an alternative for Appar. Surprisingly the Vageesar story is found in Kannada. Similarly Pasavapurana in Telugu speaks of Gnana-Sambandar as Pillai Nayanar. Adilakshmi and Sala Radha krishna Sharma have, through research papers, shown as about the spread of these Saiva & Vaishnava schools in Telugu country. Incidentally it is interesting to note that *"Catakankal"* from Telugu came to be included in Tamil and the four way approach to view and estimate a poem was adopted by Telugu. It is believed that Kaivalya Navaneetha was repeated in Tamil in ancient Kerala and later was translated into Malayalam.[15] It is almost irrefutable that the Bakhti cult and its philosophy were great contributions of the Tamils to Indian civilisation.

Paradoxically idol worship has never been advocated by Siddhars. Obsessive idol worship divorce of the symbolic idea it was meant to convey was never propogated. The Siddhas were against rituals and idol worship. Sivavakiyar said that idol wor-

ship was useless if God could not be realised within one's self. Appar too denounced rituals. This laid the foundation for the belief that service to mankind was service to God. Perhaps the greatest contribution of the Tamils to Indian religion lies in the unique couplet *"Tennāṭuṭaiya Civanē Porri Ennattavarkkum Iraiva Porri* which asserts that truth is beyond religion and country.

The great Saiva Siddanta Philosophy of different from Vedantha school is an incomparable and proud contribution of the Tamils to Indian Culture.

Namakkal Ramalingam Pillai has made it clear that Karnatic music is a gift to Indian civilisation from Tamilnad.[16] He says that only from Tamil Language i.e. *"Cilappatikaram"* Karnatic music evolved and not from Sanskrit books like "Sangeeta Ratnagaram". He proves his stand by elaborating and asserting that *Cilappatikāram* has an elaborate description of music and this epic was earlier to the above mentioned Sanskrit works. The present form of North Indian music is in many ways different from our Karnatic music and hence it could never have evolved from the north and from their books it is impossible to trace the evolvement and development of our music. The "Thirumurthi Thiagaraja, Sama Sastiri and Muthuswamy Dikshithar were born and lived in Tamilnad and their contribution is an astounding chapter in Indian culture. Similarly, Bharatha Nattiyam, too made a great study and contributed a matchless chapter. Yet it will be good for young research scholars to probe deep and wide and indisputably prove these views.

The frantic need of the hour which is much talked of and discussed on almost every stage and platform is national integration. We have festivals, programmes and even we run for it. That national integration is important and indispensable has been advocated by our elders in the most subtle way. Aeons age, when we declared *"Yatumūrē Yāvarum Keḷir"* we are spelling out integration and when we said *Ulakattōtu oṭṭa oḷukal Palakarrum Kallār arivillātār* (Of what avail is the vast learning of man if he does not dwell in harmony with the world) *Yatānum nātāmal ūrāmal* There is not a land which is not his own, there is not a country which is not his own) *Epporul, yār, yār, vāy*

kētpiṉum apporul meypporul kāṇpatu aṟivu. (To discern the truth in everything, by whomsoever spoken, this is wisdom) we are tuning ourselves to detect all that was good and worthwhile unconcerned with the source or time, to accept and adopt it. Ages ago our Tamil elders advocated integration and it is wrong to say that we worked against it. We were only demanding our individual identity and nothing more.

The 'international' sage Arnold Toynbee and Daisaku Ikeda write, "The level of man's ethical performance has been low and it has not risen. The level of his technological performances has risen in an ascending curve, which has risen more rapidly in our time than in any previous time of which we have a record ... the disperity between our technology and our ethics is greater today that it has ever been. This ... is mortally dangerous"[21] and Toynbee declares it can be averted only if "our actions are governed by altruism compassion and love, not by greed and agressiveness".[22] This was echoed centuries ago in the *Tirukkuraḷ* and *Tirumantiram* which declare *''Anpiṉ Vaḻiyatu Uyir Nilai''*[20]. (Life throbs only with the warmth of love) and *Aṉpē Civam.* Our forefathers with their wide and deep wisdom knew that man's nature was such that he could break loose to destroy others and ultimately destroy himself and to fetter the animal instinct they continuously reiterated that Love was God. This again is one of Tamil's unerasable contribution.

With the phenominal advances in technology the world is growing smaller and smaller and physiologically narrower and narrower. The short lived trend setters and jet setters are today destroying what was painstakingly built up often alarmingly overthrowing precious values. It is at this dangerous point we and our younger generation should beware of the flimsy qualities of their attractions and adhere to our pristin identity. Let us not be carried away by these insignificant trivials which will drown our identity.

I am glad to be given this opportunity to air out a few of my ideas and beliefs and I do humbly hope that I have been able to carry home my points.

FOOT NOTES

1. *The Dance of Shiva* by Ananda Coomaraswamy, page. 21.
2. *Culture The Diffusion Controversy* — By G. Elliot Smith, Bronislaw Malinowski, Herbert J. Spinden, and A. Goldenwesiser, page. 7.
3. *Ibid.* page. 26-27.
4. *Ibid.* page. 37.
5. *Ibid.* page. 37.
6. *The Dance of Shiva* by Ananda Coomaraswamy, page. 93.
7. *Proceedings of the Second International Conference Seminar of Tamil Studies.* Vol. I, page. LXIV.
8. *Ibid.* page. LXIX.
9. *Ibid.* page. LXXI.
10. *Intiyap panpatum Tamilarum* by S. Ramakrishnan. page. 42.
11. *Ibid.* page. 102.
12. *Tirukkural-Aranganatha mudaliar-kural.* No. 388.
13. *A Comparative study of Kamba Ramayanam and Tulasi Ramayanam*, chapter. I.
14. *Valmikiyum Kampanum kanta camukam*-whole book.
15. *Tamilum pira panpatum* — by Prof. T. P. Meenakshisundaram, pages 31 to 61.
16. *Icai Tamil* by Namakkal Ramalingam Pillai, pages. 66-80.
17. *Purananūru-Kaniyan Ponkunran.* poem. 192.
18. *Tirukkural* — No. 140.
19. " — No. 397.
20. " — No. 423.
21. *Choose Life* — A Dialogue by Arnold Toynbee and Daisaku Ikeda — page. 342.
22. *Ibid.* page. 342.
23. *Tirukkural* — No. 80.

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Tirukkural by Tiruvalluvar.

The Tamil love poems with special reference to *Akanāṉūṟu* and the Prākrit *Sattasai* – A Comparative study

R. Vijayalakshmy

Ancient Indian literature both of North and South of India consists of single poems composed by many poets. The two works *Akanāṉūṟu* and *Sattasai* are compilations of love songs written in Tamil and Prākrit respectively. In Tamil the ancient poems are divided into two broad catagories viz the *Akam* (interior) and the *Puṟam* (exterior). The caṅkam verses which are available now are 2381 in number and the poets who have composed them number 473. Authorship of 102 poems is not known. Out of this total number *Akam* poems are 1251 in number, which are compiled into five anthologies[1] *Akam* deals with all the different stages of love and family life between a man and a woman and *Puṟam* speaks of heroism, generosity, war and all the other interactions of people in the society.

The Prākrit *Sattasai* is a collection of seven hundred gāthās (prākrit : gāhās) in Arya metre compiled by Hāla, a *Sātavāhana* king who was one of the Andhra kings ruling in Southern India. It is therefore also known as *Gāthāsaptaśati*, Hāla is said to have selected only 700 out of the crore of such poems which existed at that time[2]. Fourty four of these *gāthās* are composed by Hāla himself. Even today *Sattasai* has many recensions accepted by various commentators. When one considers all the *gāthās* found in various recensions it makes altogether 950 verses.

The Tamil love poems and *Sattasai* which deal with love themes, have many aspects in common and they indicate a common or rather an interrelated culture of India which in turn had contributed to the other flourishing cultures of India. A comparative study of the *Akanāṉūṟu* or in a much fuller form the love poems of Tamil and the Prākrit *Sattasai* could be the theme of detailed research for which this paper is only a foot step. Through such a comparative study one could also visualize the

ancient southern culture of India and its contribution to the rest of India. This comparative study is carried out in this paper under the following broad sections.

1. The theme, the characters and the literary conventions.
2. The mode of expression, the technique of suggestion.

1. The theme. the characters and the literary conventions

Both in the Tamil love poems and in the Prākrit *Sattasai* as mentioned earlier most of the themes are related to love situations. One special characteristic of both Tamil and Prākrit works is that the names of the characters are not mentioned and only the emotions of the characters and the love situations are described. The clandestine union of lovers, their elopment, marriage, the man's separation from the lady in order to fulfil his missions, their feelings during this separation, the man's affairs with other women, the efforts of the friend of the lady to bring the man and the woman together, etc. constitute the themes of these works.

The following poem of *Akanāṉūṟu* deals with the theme where the man does not want to leave the lady love and go on his mission. He tells his mind that he cannot bear the separation and therefore he cannot leave her.

ciṟupuṉ citalai cēṉ muyaṉṟ eṭutta
neṭuñ cem puṟṟatt oṭuṅk irai muṉaiyil
pul arai iruppait toḷḷai vāṉ pūp
perun kai eṉkin iruñ kiḷai kavarum
attam nīḷ iṭaip pōki naṉṟum
aritu cey viḻup poruḷ eḷitniṟ periṉum
vārēṉ vāḻi en nencē cēralar[3]

In this poem the hero does not like to part from his wife even if the wealth he wants to obtain comes to him without much effort. A similar situation is depicted in the following verses of *Gāthāsaptaśati.*[4]

Prakrit

āprcchaṇa vicchāam jāāi muham ṇiacchamāṇeṇa
pahieṇa soa ṇialāvieṇa gantumvvia ṇa iṭṭam

Sanskrit

(āpṛcchana — vicchāyam jāyāyāh mukhaṃ nirīkṣamāṇena patikena śoka-nigaḍitena gantum eva na iṣṭam

(The traveller, being bound (in chain) by sorrow on finding the face of his wife pale at the time of farewell, did not like to go abroad)

Many similar verses are found both in Tamil love poems and *Gāthāsaptaśati*. Though the themes are similar, one is able to see that there are also additional literary conventions which form the background for the themes in Tamil.

Hāla who lived roughly in the period between 230 B.C and 130 A.D. speaks mostly of the Andhra people who lived in the north western part of India, the Maharastra country and *Godāvari* and *Kṛṣṇa* stretching between the two seas on the east and the west. The happy and lovely life of the rustic people and their wives, the farmers and their wives, sons and daughters of the village headman, other ordinary householders and their families are all depicted vividly in the *Gāthāsaptaśati*.

In Tamil love poems though they speak about the people of Tamil Land in general, there are certain literary traditions based on the division of lands which form the frame of the poem. Land of Tamil Nadu is divided into five main regions called *Mullai* (forest) *Kuṟiñci* (montaneous), *Neytal* (littoral) *Marutam* (agricultural) and *Pālai* (arid). According to the fertility of each land, the social behaviour of the people also varies. The behaviour which appears to be common in that region becomes the stipulated behaviour of that region. For example the montaneous region improvises the necessary atmosphere for a clandestine union and thus union (Tamil : puṇarcci) has become the fixed behaviour for *Kuṟiñci* in love poems. When a poet wants to depict a scene of union of lovers, he selects the *Kuṟiñci* region and all its available materials as his background. The natural objects of the region constitute the *uripporuḷ* (the kind of love peculiar to each region) and the objects of flora, fauna, and avifauna form the *Karupporuḷ* (objects characteristic of the particular region). The various seasons and the different landscapes form the *Mutaṟpporuḷ* (the basic things the region and

the time). The employment of the above mentioned three aspects is strictly observed in all the love poems by the Tamil poets. Apart from these five catagories there are also another two, one sided love *(Kaikkiḷai)* and unequal love *(Peruntiṇai)*. There is no Tamil love poem which does not fit into one of these literary frames. So, one of the main differences between the love poems of *Gāthāsaptaśati* and *Caṅkam* poems lies in these stipulated literary traditions of the latter. When one compares the two the poems of the Gāthāsaptaśati are natural, straight forward and short though the main theme is the same.

The following verse of the Sattasai[5] brings out the emotions of two young people in just two lines. One is a traveller who comes to ask for water and the other, the young lady who serves water to him.

> *udhaccho piai jalam jaha jaha viralangulī ciram pahio*
> *pāṁbaliā vi taha taha dhāram taṇuam pi taṇuēi.*
>
> As the traveller, with his eyes uplifted and with the fingers (of his palm) forming chunks, drinks the water by delaying (tactics), so also the keeperess of the water — supplying place attenuates the (already) thinner flow of water (into his hands).

A similar situation but more elaborate and within the frame of the Tamil literary convention is expressed in the following verse of *Kalittokai*.[6] In this verse the mother asks the daughter to serve water to the thirsty young man who comes to the house. The young lady serves water and in the meantime the youngman holds her hand and automatically the young lady screams. The mother who hears the sound comes running to the scene. The young lady hides the fact and lies to her mother saying that the man had a hiccup.

> *cuṭarkoṭū kēḻay — teruvil nām āṭum*
> *maṇaṟ cirril kālin citaiyā, aṭaicciya*
> *kōtai parintu varippantu koṇṭōṭi*
> *nōtakka ceyyum ciṟupaṭṭi mēl oru nāḷ.*
> *aṉṉaiyum nāṉum iruntōmā illīrē*
> *uṇṇu nīr vēṭṭēṉ eṉa vantārkku aṉṉai*
> *aṭar poṟ cirakattal vākki, cuṭarilāy*
> *uṇṇu nīr ūṭṭi vā eṉṟāḷ eṉa yāṉum*

tannai ariyātu cenrēn marru ennai
valai munkaiparri naliya terumantittu
annay ivan oruvan ceytatu kān enrēno
annai alari patar tara tannai yān
unnu nīr vikkinān enrēno annaiyum
tannaip puramp alittu nīva marr ennaik
kataikkanāl kolvān pōl nōkki nakaik kūttam
ceytān akkalvan makan

Dear Bright — Bangle![7]
Please listen to this.
It happened on a day
When my mother and I
were alone in the house.
Some one came to our door,
And called out,
'O good house-folk
May I crave some water to drink?'
He it was, that scape — grace imp,
who came to tease us oft,
and trample with his feet
The little toy-houses of sand
which we used to build
In the street whereon we played;
And to wrench off the chaplets
which we wore in our hair
And to run off with our ball
Painted with many strip
He indeed it was;
But we knew it not
So my mother called to me and said,
"My lovely darling!
Take him some water to drink
in a goblet of beaten gold!"
I, all unsuspectingly,
Took it there to him,
Then suddenly he caught my bangled wrist
In a grip that hurt
Confused I cried out,
"Mother, Mother, Look at what he has done!"

But when my mother came running up
letting out a shriek,
I just told her
"This young man choked
As he was drinking!"
And then, while my anxious mother
Gently stroked his back up and down,
Out of the corner of his roguish eye
He shot killing glances at me,
Smiling all the time
That son of a villain.

As mentioned earlier though this verse brings out the love situation of a man who came for water and a young girl who served it, it is composed under the literary convention of *kuṟiñci*.

One another difference between *Sattasai* and *Akam* poems is that *Akam* poems contain only love poems but *Sattasai* includes in its contents some ethical poems also. A few such poems have similarities to Tamil ethical poems. The following poem of *Sattasai* which has closeness to a verse of *Mūturai* of *Auvaiyār* is a good example of this.

Kīranti vviāl onāsi uae rēhavva khala aṇe mētti
sā uṇa sua ṇammi kaṇahā pāhāṇa rēhavva[8]

(Friendship made with a wicked person vanishes like a line (drawn) on water, but that (friendship) made with a good person remains indelible like a line (incised) on a stone)

nallār oruvarkkucceyta upakāram
kal mēl eḻuttup pōl kāṇumē — allāta
īramillā neñcattārkkīnta upakāram
nīrmēl eḻuttukku nēr[9]

(The help rendered to good people is like the writing on a stone and the help given to a heartless man is like the writing on water).

Mode of expression: suggestion.

The themes in these works are knitted mostly in Tamil poems and in some verses of *Gāthāsaptaśati* with a technique of sug-

gestion. Tamil has developed this characteristic into a full fledged form of poetics. But in the poems of *Gāthāsaptaśati* though there is suggestion often it is short and almost never contains more than one image. *Gāthāsaptaśati* is almost the first anthology which contains themes impregnated with suggestion. Even among the earlier Sanskrit poets, the epic poets and *Aśvaghosa* have employed only similes, metaphors and other figures which are mostly straight forward. The suggestive technique which is introduced first by the verses of *Sattasai* has been later developed and refined by *Kālidāsa* in Sanskrit. It is in the period of *Kālidāsa* the suggestive technique became dominant in North Indian Literature. At a later date *Ānandavardhana* who belonged to the court of king *Avantivarman of Kashmir (855 A.D-883. A.D.) in his book Dhvanyāloka* developed this technique of suggestion as a school called *Dhvani* in Sanskrit poetics. He has defined it as a technique where the words can convey also a suggested meaning in addition to their conventional primary meaning. He has also categorized this suggested meaning into three forms. Viz., *Vastumātra* (mere matter of fact), *alamkāra* (figures of speech) and *rasādi* (rasa and other such mental states). In short, the suggestive aspect of the poetry is called *dhvani*. Anandavardhana quotes from *Sattasai* to illustrate different types of *Dhvani*. The following Sattasai verse[10] is takn as an example to illustrate *vastudhvani* by Ānandhavardhana.

bhama dhammia vīsattho so suṇao ajja mārio teṇa I *golā-aḍha-viaḍha-kuḍhanga-vāsiṇā daria-sī hena* II

(O holy man, walk free from anxiety (elsewhere). The dog has been killed this day by that haughty lion dwelling in the frightful bower on the bank of the Godawari)

This unnecessary advice of the lady is definitely aimed at preventing the holy man, who usually goes to pluck flowers, from going anywhere near the bower and this would facilitate her secret meetings with her lover. Naturally the holy man who is afraid of a dog can be terribly scared of the lion.

The suggestive technique in Tamil has attained its height even at the time of the *Cankam* love poems and it was later named (by the grammarians) as *uḷḷuṟai uvamam* or *uvama uḷḷuṟai*. The following verse of *Akanāṉūṟu*[11] contains a suggested idea.

perun katan mukanta irun kilaik konmuv
irun tuyar vicumpin valanerpu valaiip
porp uru muracin iranki murai purint
ara neri pilaiyat tiran ari mannar
arun camat etirnta perun cey atavar
kalit-eri valin nalippana vilanku
min utaik karuviyaiy aki nalum
konne ceytiyo aravam pon ena
malarnta venkai mali totar ataiccip
polintav ayamotu kan takav iyali
talalai vankiyun tattaiy oppiyum
alalor ceyalai antalai acaiiyun
kuramakal kakkum enal
puramum tarutiyo valiya malaiye

In this verse the friend of the lady love hints to the hero who is outside this house to have a nocturnal rendezvous with his lover as if she is addressing a water-laden cloud.

"Do you want to make a show daily just by shining like the discarded swords of warriors and thundering in the sky forming clusters of different shapes after drinking the water of the great sea? or do you want to rain in the millet field which is guarded by the gypsy girl in the company of her friends?"

Through this utterance to clouds the friend of the lady love intends to ask the hero whether he wants to just continue meeting his sweet-heart clandestinely during days and during nights or whether he will marry her in a proper manner.

when the suggestive technique is implied through the *Karupporul* of the particular region to illustrate the particular love aspect of the region it is called *iraicci*.[12]

For example the following verse of *Kuruntokai*[13] the deep love of the chieftain is extolled with the help of the *Karupporul* of the montaneous region, by the lady to her friend.

nilattinum perite vaninum uyarntanru
nirinum aralav inre caral
karun kar kurincip puk kontu
peruntên ilaikku natanotu natpe

(wider than the earth,
and higher than the sky,
and deeper than the vast ocean
in my love for this man of the hills,
where bees make honey
from the black-stalked kuriñci flower.)[14]

Here the poet uses the best honey made from the black stalked *Kuriñci* flowers which flowers only once in twelve years to suggest the love of the hero. The rare and excellent quality of the honey by suggestion shows the exquisite nature of the chieftain's love. She understands that he overhears her words and suggests in her utterance that the hero should hurry to marry her.

Though these suggestive techniques and literary conventions were classified in later ages, the ideas originated from the *Cankam poets.* With this background they poured out a number of spontaneous verses which stood as guidelights for the later poets. Both the *Sattasai* and the *Akam* poems form the pioneer literature of India for later love poems and Kāvyas with poetic embellishments.

This is a subject which has to be dealt with in great detail and the author is now involved in this study.

FOOT NOTES

1. Ainkurunūru-500 verses
   Kuruntokai- 401 verses
   Narrinai-400 verses
   Akanānūru-400 verses
   Kalittokai-150 verses
2. *Sapta śatani kavivatsalena koṭirmatye halena viracitāni sālaṅkārāṇam gāthanam.*

   (Out of one *Koṭi* (Ten Million) of gāthās (verses)adorned with *alamkāras* (ornaments or retorical figures of speech) seven hundred (only) have been collected (or compiled) by Kavivatsala (literally one who is compassionate towards the poets) *Hāla.*

   The Prakrit Gāthasaptaśati compiled by Sātavahana king Hāla,(Culcutta,The Asiatic society, 1971) 1:3
3. *Akanānuru*, Published by V. Rajgopalaiyangar, (Madras, Kambar Vilalam, year *Rudirotkāri*) v. 149.
4. *Gāthāsapthaśati*, 5:100
5. Ibid. 11:61

6. *Kalittokai*, 7th edition (Madras, Saiva siddhanta Kalakam, 1967) v. 51.
7. This translation is done by P.N. Appuswami. P.N. Appuswami, Tamil verse in Translation, (Madras, I.I.T.S, 1987) pp: 78, 79.
8. Gāthāśaptaśati 3 : 72
9. *Auvaiyār*, Muturai, 8th edition (Madras, The South India Saiva Siddhanta works publishing society, 1972) V. 2.
10. *Gāthāśaptaśati*, 2 : 75.
11. *Akanānūṟu*, V. 188.
12. *"Iraiccitānē uripuṟattatuvē" Tolkappiyam, Poruḷatikaram, Poruḷiyal*, 7th edition (Madras, The South India Saiva Siddhanta works, 1977) Cūttiram. 35.
13. *Kuṟuntokai*, edited by U.V. Saminatha Iyer, (Madras, 1962) V. 3.
14. This translation is done by M. Shanmugam Pillai and David E. Ludden. *Kuṟuntokai*, An anthology of classical Tamil Poetry, Madurai, 1976, V. 58, P. 92.

Imagery in Devotional Literature with special reference to *Periyapuranam*

R. KRISHNAMURTHY

The objective aim of this paper is to state the significance of imagery in devotional literature, which is one of the most important genres in Tamil Literature. This paper is confined to analyse the imagery in devotional literature in Tamil. An attempt is made here to bring forth the personality of the devotional poets and their contribution to Indian Culture. Analytical, Psychological, Historical and Sociological approches are employed for this purpose.

To know the origin and development of the devotional literature is primarily needed. The explanation for "devotional" literature is also necessary. Literature is classified into genres generally according to their special features. Sangam Literature dealt with the love and valour of particular individuals. Some of them are lyrics. Sangam Literature is a compilation of various songs sung by various authors. Didactic and epic literatures followed the Sangam Literature. Later, we find a change of trend in Tamil. The poet's attitude of composing verses in praise of man took a change and became God-oriented. In this background, devotional literature came to exist and flourished. The speciality of the devotional literature is, that it is sung on God only and it praises the Gods there in is the salient feature of devotional literature. And in doing so, it reveals the mystic experiences of the poet. The devotional poets may otherwise be called mystic poets. Let us clarify devotion before dealing with the devotional literature.

Devotion does not spring up on seeing the quality of a certain thing. It does not care for the virtues and vices. It does not have any reasoning. Without any reasoning it blossoms as love. It transcends the three qualities viz., *Sathvam, Rajas* and *Thamas*. It cannot be explained in words. It does not expect any reward. There is no climax in devotion. Devotion is infinitive in its growth. It is omnipresent and all pervasive. It is abstract as the soul. But it can be experienced by all[1].

The contribution of devotional literature dealing with Saiva and Vaishnava religions, which are the eyes of Hinduism, is great. From *Tolkāppiyam* and Sangam Literature we understand that the Tamils had religious sentiments in ancient days. In *Tolkāppiyam* the land is classified into *Kurinci, Mullai, Marutam* and *Neital* and the inhabitants of these lands had Murugan, Thirumal, Indiran and Varunan as their deities respectively. In *Cilappatikāram* and *Maṇimēkalai* we come across the deities of Saivam and Vaishnavism. Puranic and epic episodes are also found in these two epics. we find religious sentiments and preachings in didactic literature too. *Tirumurukarruppaṭai*, of the Sangam age is the oldest in devotional literature. The four great Saiva sages viz, Appar, Sambandar, Sundarar and Manickavasakar, paved the way for the revival of Saivism and Vishnavism from the 7th century A.D. the *Tēvāram* of Appar, Sambandar and Sundarar and the *Tiruvācakam* of Manickavasakar helped a lot for the revival of Saivism in Tamil Nadu. *Tēvāram* and *Tiruvācakam* inspired both the masses and intelligensia to lead a religious and spiritual life of their own. Even now *Tēvāram* and *Tiruvācakam* find an important place in the hearts of the Tamils. *The Nalāyirat Tivya Prapantam* of the twelve Alwars emphasize the complete surrender of oneself to god. The feeling of oneness with God formed the basis of devotion. The growth of Bhakti cult gave way to two independent religious paths viz Saivism and Vaishnavism. So, naturally it won't be a surprise that the devotional literature was also divided into two branches. Saiva literature and Vaishnava literature grew independently. The devotional literature is a reflection of the Indian religious renaissance.[2]

From the Himalayas in the north down to Ceylon in the South the devotional literature is sung in temples. Saiva poets have sung psalms on Siva. From Kailash in the north to Ketheechāvaram in the South. Alwars have sung Hymns from Badhri in the north down to Thiruvattaru in the south[3].

Tamilnadu became the fertile soil for the growth of herb of religion and devotional literature played a great role in this regard[4].

It was a convention in the ancient days, that the poets sang songs in praise of their patrons. It was Nakkirar who deviated from this trend and sang songs in praise of Lord Muruga. One of the poets in *Paripātal* requests Lord Muruga to offer him His Love, Dharma and Grace. He does not expect any material benefits like gold, wealth and pleasures from Him[5].

Karaikkalammaiyar requests Lord Siva to redeem her from the birth-cycle and if not atleast to give her the mind that will never forget Him.[6] This illustrates that the mystic poets had always the tendency to praise God without expecting any worldly pleasures. In the same tone, Sundarar advises poets not to sing on men but on Lord Siva.[7]

Devotional literature being the revelation of mystic experiences becomes metaphysical in nature. The Saiva and Vainava Saints with their hymns and pilgrimage to the famous temples developed devotion in the minds of the people. The hymns sung by the Nayanmars are called *Panniru Tirumarai* (Twelve Thirumaris). The hymns of Alwars are known as *Nalāyirat Thivya Prapantam.*

The first three Thirumarais are of Thirugnana Sambandar. The next three are of Appar, the Seventh *Tirumarai* belonged to Sundarar. *Tiruvācakam* of Manickavasakar forms the eighth *Tirumarai.* The compilation of hymns of nine poets is the nineth *Thirumarai*. *Tirumantiram* of Thirumoolar forms the tenth. The eleventh *Tirumarai* is a compilation of hymns sung by various poets belonging to different periods. Sekkizhar's *Periyapurāṇam* is the twelth *Tirumarai.*

Pannirutirumurai, is in praise of Lord Siva the deity of Saivism. The word '*Tirumurai*' means Book of Lord Siva and of Lord's grace or of eternal bliss. Metrical songs of devotion set to musical notes were sung by Nayanmars and Alwars. *Tirumantiram* is the book of prayer as well as of Siva Siddhantha philosophy. It deals with the ways that can be followed for good life. In *Tēvāram* of Sambandar, Appar, Sundarar and *Tiruvācakam* of Manickavasagar, there are heart-rendering songs. They give mental peace and spiritual bliss to the readers. They are in simple style and easily understandable. They evoke devotion in the minds of the readers. During the

period, between 6th century A.D. and 9th century A.D. The devotional literature began to flourish in Tamilnadu. They became the factor for the prosperous growth of Tamil Literatrue, As a result of Devotional Movement, Temple architecture, literature, music, etc. were in progress.

Periyapurāṇam was produced by Sekkizhar during the period of Chola kings. Under the patronage of Kulothunga Chola, Sekkhizhar completed the great epic, *Periyapurāṇam.* Biographies of sixty three Saiva saints of Tamilnadu are narrated in this work. Devotion to Lord Siva and Saints is the fibre of this book. Sekkhizhar in a well planned manner constructed this epic. It is not an epic like *Ramāyaṇa* or *Mahabharatha.* It does not have a single hero and other qualities required for an epic. But by his power of imagination and intellectual calibre Sekkizhar had made this work a marvellous one. This work is also considered as a national epic. This is not like *Tēvāram* and *Tiruvācakam* which are subjective in nature. Sekkizhar might have studied these works deeply. No epic is having devotion as its main theme. Even after Sekkizhar, no epic appeared like *Periyapurāṇam* which is considered to be an epic of devotion.[8] Taking *Tiruttoṇṭattokai* of sage Sundarar and *Tiruttoṇṭar Tiruvantāti* of Nambiandar Nambi as primary sources Sekkizhar composed *Periyapurāṇam.* Those two works give briefly the details of the lives of Saiva saints. So, Sekkizhar sought essential details of the devotees through heresy informations, inscriptions etc. Using his imagination and assumption Sekkizhar stated the emotions and great deeds of the saints. When he narrates and glorifies the saints who lived in different ages Sekkizhar is himself moved with devotion and as a result of this, the epic seems to have a subjective tone. The style he adopts is plain, brief and simple and he delienates the stories of Saiva saints fully well. He employes *Virutam* verse in his work. Relevent rhythm he uses in his verses to depict the situations like marriages, wars, hunts, etc. These rhythms create the auditory image in the epic. He avoids exaggerated and far-fetched similes. The design he has set up regarding imagery is the sole cause for the sense of devotion that is predominant in the epic. He has sung the epic as an embodiment of devotion.[9] Though the content of the epic i.e., the stories of Saiva saints may be a known factor for its devotional aspect. The keen interest he

shows in glorifying the saints gives devotional touch to it. Sekkizhar's well conceived imagery makes the epic a masterpiece.

C. Day Lewis, a poet cum critic defines imagery in his book. The poetic Image as follows: "Image is the constant in all poetry and every poem is itself an image. Trends come and go, metrical fashions change. Even the elemental subject matter may change almost out of recognition; but metaphor remains, the life principle of poetry, the poets' chief test of glory".[10] He further elucidates as follows, "In its simplest term it is a picture made out of words.... An epithet, a metaphor, a simile may create an image, may be presented to us in a phrase or passage on the face of its purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality.[11] The images in a poem are like a series of mirrors set at different angles. So that as the theme moves on, it is reflected in a number of different aspects but they are magic mirrors; they do not merely reflect the theme. They give it life and form; it is in their power to make a spirit visible.[12]

Thus he explains the power of imagery that exists in poetry. Explaining the use of image, H. Coombes says, "In a good writer's hands the image fresh and vivid is at its fullest use to intensify, to clarify, to enrich; a successful image, helps to make us feel a writer's grasp of the object or situation he is dealing with, gives his grasp to it with precision, vividness, force, economy...."[13]

F.E. Caroline Spurgeon in her work, Shakespeare's Imagery and what it tells us, defines Imagery as follows : "I use the term 'image' here as the only available word to cover every kind of 'simile' as well as every kind of what is really compressed Simile-metaphor. I suggest that we divert our minds off the hint the term carries with it, of visual image only, and think of it, for the present purpose, as cannoting any and every imaginative picture or other experience, drawn in every kind of way, which may have come to poet, not only through any of his senses, but through his mind and emotions as well, and which he uses in the forms of simile and metaphor in the widest sense for picture may come as symbol, a simple analogy or a delicate fancy. It may take the form of a personification or it may be flashed

on us in one vivid verb. It may also be brought as a metaphor.[14] Besides she eleborates her definition by saying that it gives form or shape capable of being grasped by the human mind to the truths which are inexpressible...[15] The little word picture used by poet or a prose writer only for illustrating, illuminating and embellishing his thought ... it gives quality, creates atmosphere and conveys emotion in a way no precise description however clear and accurate can possible do....[16] Before concentrating on the imagery in *Periyapurāṇam* it may serve the purpose, if an attempt is made to look into the imagery in the devotional literature such as *Tēvāram* and *Tiruvācakam* and *Nalāyirat Tivya Prapantam* which are earlier to the former. Navukkarasar, at the time of his conversion to Jainism from Saivism did not worship Siva. His sister prayed Lord Siva to bring him back to Saivism. For that, Lord Siva made him suffer from burning plague, which was unbearable to him, so that he got back to his sister for help. She cured him by the use of sacred ash. Having been relieved from the pain Navukkarasar realised his folly and repented for the same. Then he began to sing hymns in praise of Lord Siva. In one of his songs of repentence he states as follows, "God gave me a body with flesh and blood, as my form. He made my heart as His temple. He filled it with ecstatic joy and he wiped out the past deeds of mine. He gave me love and took me as His devotee. Inspite of being given these great fortune I chose only a wrong path like a foolish hunter who tries, instead of catching the rabbit, to catch the crow in vain." The message Navukkarasu wants to convey is that the human-body becomes useful only when it is engaged itself in attaining the feet of Lord Shiva"[17] Seeking only the material pleasure is of no use. The images such as rabbit, crow and the act of hunter illustrate this message of the sage vividly. Making an idol, constructing a temple, installing an idol, wiping away the impurities are used in his verse as images for illustrating the grace of Lord Siva.

Manickavasakar says that the Lord at Uttarakosamankai has dwelled in him and his happiness knows no bounds. He says that he felt the experience of tasting the honey with Elixir. Honey and Elixir are gustatory images.[18] Here, Manickavasakar uses these images for revealing his mystic experience that cannot be

expressed in words. Sugarcane, honey, fruits, etc. are all gustatory. But the poet Manickavasakar with his pure devotion tastes the bliss of God like the above, and he expresses his spiritual experience in gustatory terms. He has used olfactory images also to express his spiritual experience.[18]

The fragrance of a flower is used as olfactory image by Manickavasagar to illustrate the mystic experience he had attained from God.[19]

In the devotional songs of Alwars also the use of imagery is found in plenty. Andal in one of her songs, expresses the bliss of God and her spiritual experience in terms of gustatory and olfactory images. The smell of camphor and the fragrance of lotus are used as olfactory images, and the sweetness and aroma of Madhava's lips are compared to the smell of camphor and the fragrance of lotus. Fire and wind are used as tactile images for showing the force of her spiritual craving.[20]

The imagery in *Periyapurāṇam* may be classified under the categories, i.e. nature and daily life. The psychology of Sekkizhar's Imagination is revealed through the images he has drawn from the above mentioned categories; visual, auditory, gustatory, olfactory and tactile images, and images that pertain to one's mind, personification, epithets, antithesis, symbols and myth have their place in the imagery used in this epic.

These images show his creative imagination, besides revealing his personality. It seems that the imagery in *Periyapurāṇam* is centre-petal in nature. It merely centres round the sense of devotion. A brief account of Sekkizhar's imagery with some illustrations is given here.

Visual Image

Images reach the mind of the poets mostly through visual media. So, naturally in *Periyapurāṇam* also visual imagery is predominant among all the other type of images. Mangudi Marudhan, a Sangam poet praises Pandiyan Nedunchezhian in the following manner,

"Like the sun in the midst of sea and like the moon among the stars in the sky, you live long with your kith and kin"[21]

In *Tiruvacakam* sun image is used by the Saiva sage Manickavasagar to illustrate the emergence of Lord Siva in his heart dispelling the darkness.[22] Both Mangudi Marudhan and Manickavasagar use the sun image to praise their patron and Lord respectively. Sekkizhar compares *Periyapurānam* which removes the darkness of the mind with the sun which dispels the darkness of the earth.[23] Further he calls Sambandar as a sun that protects all the lives.[24]

The rising sun is the sole cause for the existence of all the living things in the world. Sekkizhar rightly uses the rising sun i.e. Cema Uṭayapariti as an image to denote the revival of Saivism through Sambandar. This image is congruous and evocative in nature. Sekkizhar states that the greatness of Sambandar who was fed with the milk of wisdom by the Goddess Uma as directed by Lord Siva is just as the effulgence of millions of Suns in the sky.

It is interesting to note the personification used for glorifying Kannappanayanar's service to Lord Siva. In order to feed the Lord the saint goes to the forest for hunting animals. So the sun removes the curtain of darkness with his hands of rays and thereby points out animals for the saint to fulfill his duty. Here the sun image makes the readers think of an act of a devotee serving another devotee in his endeavour.[25]

When Sekkizhar eloborates the birth and growth of sage Navukkarasu, he says, that owing to the wide knowledge of all the arts that he gained in his previous births, he grows like rising moon that does not have any scar in it.[26] The term 'scar' denotes the scar of his life, that is, his joining of Jainism from Saivism. But that scar was removed with the help of his sister Thilagavathiar and with the grace of Lord Siva. This message is indirectly conveyed by this image. Thus it gives a sense of aestheticism to the work.

The moon and of its various stages observed keenly by the post are used as images in this work. This image happens to be suggestive in illuminating the beauty of young Sambandar. Besides, this image seems to be a revelation of Sekkizhar's devotion to this Sage.

The red petals of lotus appears to be the flames of fire rising from the holy *Vēḷvikunṭam*. Thus Sekkizhar describes the fertile state of Sirkazhi, the birth place of Sage Sambandar. The poet mentions that the mango juice flows down through the leaves to the lotus flower. This appears to be the ghee being poured through leaves to *Vēḷvikunṭam*. This scene of nature is thought of a scene of a ritual being performed in *Vēḷvikunṭam*. This enables the reader to know the psychology of Sekkizhar's imagination. Moreover it is to be mentioned, that Sekkizhar uses this kind of image at the very outset of the *purānam* of sage Sambandar who was born in Adhisaivar Community.[27]

Sekkizhar with great sense of devotion, considers Mangayarkarasi wife of Nedumaran, as a flood of love.[28]

Sekkizhar compares the love of St. Siruthonuar to the Foot of Lord Siva, with the flood rushing down into a torrent. '*pallamatai*' is the image used by the poet. The Family back ground, that is, his having born in the agricultural family, may be a factor, for his being capable of using this kind of images in his work. Since he was acquianted with Chola country he could have observed the river Cauvery and of its floods occasionally.[29]

Sekkizhar employs personification when he deals with the description of Athanur, the birth place of Saint Nandanar. The description of the river Kollidam given by the poet functions as an image symbolic in character.

It is said that the river Kollidam brings with it gold and gems highly valuable and presents the same to the lotus flowers near it banks. Here, the river presenting gold and gems to the lotus flowers stands for the Saint Nandanar, who contributes things like *Korōcaṉai*, hide and skin material, etc., to the temple. This kind of Sekkizhar's image evokes the sense of aestheticism and devotion in the minds of readers.[30]

Things that grow land are drawn as images. Seeds, creepers, birds, flowers, root of a tree etc. are employed by the poet.

Sekkizhar mentions that Saint Nandanar who has sown and nourished the seed of love in his previous births is again engaged in continuing the same in his present birth also. The care, taken

on the part of a person involved in the cultivation, for sowing the seed and nourishing it properly, comes to the mind of readers, when this image is given attention to, Sage Sambandar is called as a seed of goodness i.e. *Vilaivu* are also the terms, Sekkizhar uses in giving tribute to this sage.[31]

The seed image aptly used by Sekkizhar at the close of his epic, *Vellanaicarukkam,* Where he tries to visualise the spiritual development taking part in the soul of an individual who has surrendered absolutely to the Feet of Lord Siva. At the instance of his explaining the spiritual development of Sage Sundarar he states as follows.

The seed of love becoming a good crop free from the weed of past deeds, rises above and spreads its leaves like the rise of wisdom. As a result of this, his devotion to Lord Siva has ripened into eternal bliss.

The spiritual devlopment as well as the emancipation from bondage, of the soul of Sage Sundarar is explicitly expressed by the seed image.[32]

Thiruvenkattunangai, the loving Spouse of Saint Siruthondar offered his own son as food to Lord Siva, is mentioned as a root of married life, which is called as *Peruñcutiru-manaiaram.*[33]

This image with its implied meaning reveals the great service and cooperation rendered by Thiruvenkattunangai to her husband who performed the rare and incomparable deed of offering his own son as food to Lord Siva.

It is found that in certain Puranams of Saints, Sekkizhar employs symbolic image. This kind of image in the form of a description of nature, is given in the beginning of a particular *puranam.* This can be interpreted as the history of a particular Saint. The treatment of nature as symbolic image is found in *Tirunāḷaippōvār Purānam*. "The fish that rises up from the pond and dashes against the bottom of the coconut tree and soon, in turn, the coconut that falls down from the tree buries the fish under it. While the coconut on its way to the pond has come to contact with the nearby jackfruits. Since the fruits are broken, juice flows down on the coconut which buries the fish under

it. The area where the fish tries to come out, is made wet by the juice. As a result of this the fish is relieved from the suppression of the coconut.[34] Interpretation given by Sp. Annamalai with reference to this particular depiction of nature may enlighten the reader to know the symbolic nature of this image.

The fish dashes against the coconut tree and makes the coconut fall down from it. This act of fish symbolises the grace that the Saint Thirunalaipovar attained from God. The coconut suppressing the fish, floats on the water suggests the upgradation of the saint as 'Iyer', the high caste from the so called lower caste. The fish which comes up, being received from the suppression of coconut and swims on the water mixed with honey suggests the floundering of the saint in Divine Grace. This image enkindles the sense of devotion in the minds of the readers.[35]

The image of cow and calf together used by the poet happens to be an iterative one in *Periyapurānam*. The profound love of Sage Sundarar as well as the grace of Siva are brought out by this image fully well. The cow and calf stand for symbolising Siva and the sage respectively. An instance may be given as an illustration to show the grandeur of this image. When Sage Sundarar and his beloved friend and a saint, Cheraman Perumal Nayanar are on pilgrimage, they come near Thiruvaiyaru. Due to the flood in the river Cauvery they cannot cross it for reaching that place. They feel very sad. Sage Sundarar cries loudly like a calf who is very anxious to go to its mother cow. Lord Siva also responds to the Saint's call by crying like the mother cow. The flood, by God's grace recedes and the saints are able to cross the river and reach the temple of Siva. Thus Sekkizhar narrates the episode happened in the life of Sage Sundarar.[36]

In order to express the great devotion of Thinnan, a hunter, who embraced the Lord Kudumithevar and who could not bear the seperation from Him is compared to the wild varanus that grapples the bough of a tree.[37] Veranus, the wild animal, known for its power of grappling is aptly used, for symbolising the Saint who hailed from a hill tribe.

The poet uses class image in this work. He evinces keen interest in employing Saiva Saint i.e. *Tonṭar* as image for depicting the holiness of river Cauvery, beauty of the paddy fields, the panoramic view of Himalayas with Mount Kailash etc.

The river Cauvery flowing gently with water and flowers appears like the Saiva saints carrying holy water and flowers to worship Lord Siva.[38]

The paddy crops bowing their heads, due to the heaviness of the grains, evoke the image of Saiva saints bowing their heads, as a way of their solutation to one another. The profoundest reverence and affection of Sekkizhar towards the Saiva saints might have inspired him to use this unique, *Tonṭar* Image. He might have been much impressed by the admirable qualities of the devotees of Saivism.[39]

With great sense of devotion Sekkizhar states the grand posture of Lord Siva with Uma sitting at the abode, mount Kailas is something like the scene of a coral mount, red in colour with the creeper of emerald on the silvery hill. This description employed as a beautiful image, reminds the readers of Sekkizhar's psychology of immagination.[40]

When the poet deals with the great change that happened in the life of saint Kannappar who was formerly called Thinnan he uses an image drawn from the sphere of alchemy.

The nature of the physical body, i.e. *Yākkayiṉ Paricu,* the two deeds i.e. *Iruviṉai* and three malas i.e. *Anavam, Kanmam* and *Maya* are removed from saint Kannappar by the graceful glance of Lord Siva. Further the saint had been thoroughly changed into a flame of love, the most inconceivable one. Thus the poet gives a picture of the state of saint Kannappar who attained the grace of Lord Siva. It is to remember that Siva asked him to be on this right side. The most incomparable deed of transplanting his own eyes onto the face of Lord Kudumithevar for stopping the blood that flowed from the eyes of Him.[41] is ever praised by the people of Saivism with great respect.

Sekkizhar happily compares the grace of Siva, changing the saint's physical frame into a flame of love as an act of alchemist

changing iron the ordinary metal into gold, the most precious one. Thus the poet handles this kind of radical image to illustrate the grace of Siva as well as the great devotion of the saint who surrenders himself totally to his Lord.[42]

The incomprehensible nature of his communion with the Divine is brought out vividly by the brilliant handling of this imagery.

When Sundarar's wedding was held, Lord Siva presented himself in the marriage hall in disguise as a poor Saiva mendicant. Then He told the Brahmin ministrant that Sundarar was his slave as per the bond given by his grandsires. Sundarar objected to it on the ground that a Brahmin cannot be a slave to another one and also called the mendicant a madman. But the unknown mendicant not minding the words of Sundarar asserted that he would prove his claim. He showed the bond given by Sundarar's grandsires. Admitting his claim the Brahmin ministrant asked the mendicant to show His residence. Lord Siva agreed to this and asked them to follow them. He straightly started going to His temple, Thiruvarutthurai of Thiruvennainallur. People followed Him only to a certain extent. They could not see Him at all. But Sundarar followed the Lord like an iron rod rushing towards the magnet which attracts it.[43] Lord Siva stopped the marriage of Sundarar only to fulfill the request he made, when he was coming down to earth from mount Kailas. The images used in this context remind the readers of the saying of Manickavasagar, "Any one can worship the feet of God only at the instance of God's grace".[44]

Saivism is otherwise called as a religious system of sacred ashes. Saiva devotees give much respect to the sacred ashes. They used to wear it as their religious symbol. It is no wonder Sekkizhar reverses it much and he uses it as image in certain instances.

In the beginning of *Periyapurāṇam* Sekkizhar employs the image of sacred ashes to glorify mount Kailas, the abode of Lord Siva and Goddess Uma. To him the scene of mount Kailas covered with white snow in the range of Himalayas appears to be as a saiva devotee having sacred ashes applied on his forehead. This image reveals the attachment of Sekkizhar towards the

sacred ashes. It also gives a religious and devotional aspect to the epic. It further makes it unique in the sphere of Tamil epics.[45]

Sekkizhar reverently states that the hearts of saints are as pure as the sacred ashes that they wear on their body. The purity of saints is inconceivable. But it is vividly illustrated by this image. The significance of this image can be experienced only by mind.[46]

Auditory Image

Navukkarasu who was ordered to be bound to a stone and be thrown into the sea, by Pallava king, at the instigation of Jains, reached the shores of Thiruppadiripuliyur safely by the grace of Siva. The stone became a boat and carried him. To their great astonishment a large number of people and Saiva devotees who saw this rare event, roared loudly, uttering 'Hara'. This sound 'Hara' was heard everywhere. The ocean also repeated the same. The sound 'Hara' of the masses and the roaring of the sea together create an auditory image. Whenever Sekkizhar refers to certain exciting and extra-ordinary events that happened in the lives of sages and saints he never fails to use this kind of auditory image.[47] Various kinds of rhythms which are set in the verses create auditory image so as to bring to the mind of the readers the events like hunting, wars, processions, weddings, etc.

Gustatory Image

Sekkizhar employs gustatory image in *Periyapurāṇam.*

Honey and elixir are often used as images to illustrate the sweetness of the devotional hymns of the sages.

Sekkihzar calls the verses of the sages as *Patikacelumten.*[48] He also uses the term, *amutattirunaṭaṉam,* the dance of elixir to point out the cosmic dance of Lord Siva.[49]

Narrating the visit of Lord Siva to see and enjoy the devotion of Saint Athipathanayanar, the poet, in his own way, filled with the sense of devotion, utters that Lord Siva who gulped the poison, came to relish the love of His devotee, which is considered as Elixir. The antitheses that exists in this statement gives

the sense of aestheticism to this work. This gustatory image discloses the saint's pure devotion perfectly well.[50]

In order to make the readers think of the delectable and distinctive nature of the young daughter of Saint Manakkanjara Nayanar who comes to the first stage of her age, Sekkizhar calls her as *Pennamutam* i.e. the girl of elixir.[51]

Olfactory Image

The smell of smoke that emanates from flowers, holy mixure of aroma, sandal, and crushed sugarcane, sacred oven *(Vēḷvikuṇṭam)* and the fragrance of honey and sugarcane juice are used by the poet for creating olfactory image. Sekkizhar uses this image while he describes the wedding of sage Sundarar with Paraviyar at Tiruvarur. In order to point out the prosperity of Chola country this image is properly used.

He mentions that the smell of the smoke rising from *Vēḷvikuṇṭam* as the fragrance of Divinity is *Teyivamaṉam.* He says that the *Civamanam* fills up the streets of Chidambaram, Calling the smoke that comes out from the worldly things such as sandal, sticks of 'akil', 'kungilium', etc. as *Teyivamaṇam* and *Civamanam* is unique. By the use of these kind of terms Sekkizhar gives devotional aspect to his work. The olfactory image brings the picture of holy places to the minds of readers.[52]

Tectile Image

The tactile image used by the poet illustrates the conviction of the Saiva sages. Their undaunted and peerless service is brought out by it.

The sacred Feet of God, king's justice, the softness of hands and feet, eyes of saints and of women, the beauty of women's faces, the sweetness of cool winds, the grandeur of Tamil language, the mystic experience of devotees are clearly illustrated by this image.

The description given by Sekkizhar about Sage Sambandar's visit to Chengundrur during the time of heavy dews while fever and ague were rife, is itself considered to be a tactile image. The compassionate nature of sage Sambandar is vividly enunciated by this image.[53]

Unmindful of the hot summer sage Navukkarasu continued his journey to Mount Kailas. This episode described by Sekkizhar shows the conviction of the sage in his mission. His undaunted nature is also ably revealed by the images like fire, hot sun which are employed by the poet.[54]

Sekkizhar compares the softness of the small feet of child Sambandar to the inner petals of lotus. He also states that the softness of Sambandar's hands overcomes the beauty of the lotus. This description evokes tactile image in the minds of the readers. Thus the poet illustrates and glorifies the child hood of sage Sambandar. The profound love of Sekkizhar towards the sage is revealed by this image.[55]

In this connection it is relevant to note the description of Sambandar's visit to Madurai. Mangayarkarasi, the apostle wife of Ninraseer Nedumaran, invited the Sage, so that Saivism would be revived by him in Pandya country, where Jainism was ruling. Prime Minister Kulacharaiyar offered his service to the queen in this mission. Jain monks who could endure the sage's visit no longer, resolved to burn him in his pavillion and they got the king's consent also for this treachery. Though the king who gave his consent to this evil deed only on the pressure given by the Jain monks, he felt very sad for the same. Jain monks set fire to the pavilion where sage Sampandar and his devotees stayed. But the fire refused to burn. Becoming desparate, the Jains set fire to the buildings on the sides. Sambandar who was unharmed by the flames which he quenched with sacred hymns thinking that the king was the author of the treachery, he prayed and sent a burning plague into the body of the king. Soon the king suffered very much from a consuming fever. Sekkizhar thus vividly narrates this event that happened in Madurai. The description as a whole about the burning plague and of its nature of giving acute pain to the king, the futile attempt of the Jains to prevent the pain etc. is itself a tactile image. The power of Sambandar's holy hymns and sacred ashes that removed the burning plague is brought out by the use of this tactile image.[56]

Sekkizhar at times employs the synaesthetic image in his work for illustrating the delight of devotees derived by seeing their God, Siva, It is stated that saint Sundarar relished Lord Siva, who is otherwise called the eternal ambrosia, by his own eyes. This statement is made with synaesthetic image.[57]

Image through mind

It is interesting to note that certain images which can be experienced only by mind are also duly employed in this epic. It needs to state that these images make this work of art unique. Further, they depict the psychology of Sekkizhar's imagination which seems to be always engrossed in Saiva sect.

In the beginning of this epic, he describes the greatness of River Cauvery. To him the River that flows gently appears as the grace of Uma that flows from her heart. This kind of image can be employed only by persons who are endowed with spiritual development. Sekkizhar might have fully obsorbed in the thought of Uma's grace.[58]

Inspite of his being fully enchanted by the beauty of Paravaiyar, Sundarar took her only as the grace of Lord Siva. Since the epic is a devotional literature and the Saint Sundarar is a devotee, Sekkizhar is very careful in giving spiritual touch to the love affair of Sundarar with Paravaiyar.[59]

When Sekkizhar praising Seignalur, the birth place of Sandeesar, he mentions, that it is like the sacred *Pancatcaram.*[60] This image is only connected with mind. This image reveals how Sekkizhar gives much importance to *Pancaṭcaram*, the great mantra of Ṣaivism. Myth image employed in this epic may also come under imagery concerned to the aspect of mind. Sekkizhar's erudite scholarship and spiritual sagacity are revealed through this image. The holy appearance of saints and beauty of women and of their charity and of their valour, the height of their devotion, the sense of love, etc., are all illustrated by this image.

While mentioning the glory of Kannaki's chastity, Ilango states, that 'Arundathi', who is praised her as the norther star is like that of Kannaki.[61] Wives of Saints like Thiruneelakanda Nayanar and Arivattayanayanar are compared to Arundhadhi who is the symbol of Chastity.[62]

The celestial beings such as Brahma, Lakshmi, Thilothamai, Manmadha, Rathi, etc., are mentioned in this epic as myth image for illustrating and glorifying the saints and their life partners. Sekkizhar happily states that Nandanar rises from the

flames of the fire pond arranged by Thillai Brahmins as ordered by Lord Siva as Brahma rising from the lotus. Here the myth image is rightly used by the poet for enunciating the greatness of the saint Nandanar.[63]

Epithets

Some of the epithets used in this epic seem to be visual image. The following epithets like, "Cilaitatakkai Kannappar", (St. Kannappar with his bow)[64] .

Ulavarapatayali (St. Appar with the implement)[65]
''celanayanēlviḻiparattaiyar (Parattaiyar with large eyes)[66]
tunkancelmarupinmeti (Buffalo with long horns)[67]
kodunchevignawali (dog with benting ears)[68]

function as fine images.

Antithesis

By using positive and negative verbs together, mentioning different colours at a time, using different animals images, linking poison, elixir in one phrase, the poet creates antitheses and gives aesthetic sense to this work.

For example, it is better to see the antithesis employed by the poet for praising Siva's grace to all the living beings. Sekkizhar employs a phrase, *nancuṇṭa amutu* (Poison consumed by Elixir). In this small phrase which is otherwise termed as antithesis, reminds the well known mythology that depicts how Siva consumed poison for the sake of Devas and Asuras. In this antithesis Elixir stands for Siva. Sense of devotion and aestheticism blend together in this antethesis. It shows the brilliance of Sekhizhar's creativity.[69]

Conclusion

Periyapurāṇam deals with the great saints of Saiva sect. It is a devotional literature in the form of epic. Sekkizhar succeeded in enunciating the tenets of Saivism. The imagery he employs illustrates, illuminates and embellishes the great theme of the epic. The Saints of Saivism are brought to the readers in flesh and blood. The power of Sekkizhar's imagery makes *Periya-puraṇam* a great devotional literature. His work of literature can

be considered to be a great contribution of Tamils to the Indian culture. There is much scope for holding researches in the field of devotional literature of Tamil. Comparative studies in this field may be made for knowing the contribution of Tamils to the Indian culture. The study of the origin and development of Tamil devotional literature may pave the way for doing many researches. Devotional literature of the Dravidian languages like Telugu, Malayalam and Kannada may also be taken for doing comparative study.

FOOT NOTES

1. Swami Chitabavananda, *Thiruvasagam* (Tamil) p. 44
2. P. Arunasalam, *Bhakti Ilakkiam*, p. 29
3. *Ibid* p. 70
4. *Ibid* p. 77
5. Kaduvan Ilaveinanar, *Paripadal*, 5, 78-80
6. Sekkizhar, *Periapuranam*, 1781
7. Sundarar, *Thevaram*-7564.
8. A.S. Gnanasambandan, *Ilakkiakalai*, p. 42
9. *Ibid* p. 13.
10. Day Lewis, *The Poetic Image*, p. 17
11. *Ibid* p. 18
12. *Ibid* p. 80
13. H. Coombus, *literature & criticism* p. 50
14. F.E. Caroline suprgeon, *Shakespeare's Imagery and what It tells us*, p. 5-6
15. *Ibid* p. 7
16. *Ibid* p. 9
17. Navukkarasu, *Thevāram*. 4201
18. Manickavasagar, *Thiruvasagam*. 328
19. *Ibid*. 434
20. *Andal, Nachiyar Thirumozhi, Nalayiram* 567
21. Mangudi Maruthan, Maduraikanchi 768-770
22. Manikavasagar, *Thiruvasagam*, *Koil Thiruppadigam*. 7
23. Sekkizhar, *Periyapuranam*-10
24. *Ibid* 1944

25. Ibid 783
26. Ibid 1211
27. Ibid 1910
28. Ibid 2846
29. Ibid 3668
30. Ibid 1046
31. Ibid 1056, 1956, 1996, 3128
32. Ibid 2845
33. Ibid 3681
34. Ibid 1049
35. Sp. Annamalai, *Dhaivathamiz*, p. 268
36. Sekkizhar., *Periyapuranam* 3887
37. Ibid 765
38. Ibid 57
39. Ibid 71
40. Ibid 1649
41. Ibid 831
42. Ibid 804
43. Ibid 175, 183, 196, 198, 211
44. Manickavasagar, *Thiruvasagam*, *Sivapuranam*
45. Sekkizhar, *Periyapuranam*
46. Ibid 141
47. Ibid 1402
48. Ibid 4
49. Ibid 1436
50. Ibid 4010
51. Ibid 884
52. Ibid 161-164, 77
53. Ibid 2231-2235, 2239
54. Ibid 1626
55. Ibid 2016, 2075
56. Ibid 2600, 2603-2609, 2614-2619
57. Ibid 3469, 3470
58. Ibid 56
59. Ibid 298, 299, 300
60. Ibid 1219
61. Ilango Adigal *Silappadikaram*, *Mangalavazhthu padal*.

62. Sekkizhar, *Periyapuranam*, 363, 820
63. Ibid 1078
64. Ibid 1616
65. Ibid 259
66. Ibid 1116
67. Ibid 89
68. Ibid 652
69. Ibid 2379

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Contribution of Bharathiar to Indian Literature

N. Jayaraman

'A country, its people and their culture constitute a nation. Unqualified and whole hearted commitment to these three is termed as nationalism. Nationalism then, is a progressive ideal and it aims at the uplift of the citizen of a country, irrespective of class, community and religion and patriotism is the foundation on which the edfice of Nationalism is built'

As far as India is concerned Nationalism in the Modern sense of the term, is of recent origin and the same can be traced only from the third quarter of the 19th Century and not earlier.

Bharathiar is a unique National Tamil poet of this century. Through his powerful versus and other writings he propagated the freedom spirit among the people. He also emphasised National Integration in his verses.

Becoming Indian Poet

Bharathiar in his young age lost his parents and went to Banarase to live with his aunt. During his stay at Banarase from 1898 to 1902, he got the National outlook. (Since 1857, Banarase was a great centre briming with intense political, social educational and culture). There he learnt many languages like Hindi and Sanskrit and he met Jagdesh Chandra Bose.

As he actively participated in the Freedom Struggle, he had chances to meet many North Indian Political leaders and developed the National outlook.

He joined in 1904 as the editorial staff of the Swdesamitran and he continued there till about 1908. This was the period in the history of the Freedom Movement when the spirit of *Vantê Mâtaram* pervaded entire political atmosphere in India. As a journalist he got knowlege about the other countries of the world. So unlike other Tamil poets Bharathi had a chance to have national outlook due to the political background. He searched for and appealed to the Tamil Scholars to send him songs of

patriotism in Tamil. But he cannot find any such patriotic song in Tamil and so he began to sing verses on patriotism.

During this period, Bharathi was activily involved in the political movement. Besides attending the annual congress of the Indian National Congress at Calcutta and Surat he used to explain to the audience the many problems of the country.

The first song published by Bharathi in Swdesamitran is the song which he sang praising Bengal in the meeting at Beech on the previous day. That poem was published in Swdesamitran on 15th Sept. 1905 with the heading "Verses in praise of Bengal". In this verses Bharathi says, we have born in India which will give any thing we want just like *Karpakam*. We cannot bear getting things from foreigners. O! Bengal! you insist that we should not depend on others for our livelihood! Live long. Thus poet Bharathi blesses Bengal for insisting independence.

On 28th Dec. 1905 Bharathi's translation of *'Vantē Mātaram'* was published in Swdesamitran and Bharathi composed another verses praising the *'Vantē Mātaram.'*

So we see that Bharathi begins his poetical work with the verses of National Spirits reflected during the separation of Bengal.

Verses in Praise of Bharatmath

> "Best country in the world is our
> Bharata Country"

says Bharathi and he recollects all the glories of this country in this verse.

He insists National Integration in one of his verses and explains geographical, economical and scientific means for the integration. He boasts the "Mount Himalaya is our Mountain." So also River Ganges, Upanishads, Sages, Sweet music of Narmada and grace of Lord Buddha are the wealth of Bharat, he says.

In his verses on 'Bharata Matha' he praises the Bow that conquered the demons of Ceylon, the land which wrote the Vedas, the child of Sahunthala, the shoulder which bow Kandeepa, the

munificence which donated the Ear-ring and the Mouth which told the Gita at the battlefield.

In his next verses on

('Our Mother' he says,)
"She has thirty crore faces but
only one soul she has
she has Eighteen Languages but
Only one mind she has"

So also is his verses on Bharata Matha's ornament of nine gems and Holy Ten parts *(tacankam)* he praises various features of Mother India.

Bharatiar is the First Tamil poet who wrote Indian Literature with the background of the ideas that India is our country and India is our Mother.

Verses on Freedom Struggle

His verses on the glory of Freedom, the greatness of Freedom, Thirst of Freedom, The worship of the goddess Freedom and the *Pallu* on Freedom are all Indian Literature based on the Freedom Struggle. Verses on Sivaji's address to his soldiers and Guru Govinder are also having purely pan Indian features.

Bharathiar praises National leaders like Gandhi, Dadabainauroji, Bubendra, Balagangadara Dhilak, Lala Lajipatrai and V. O. Chidambaram.

Bakhthi Poetry

Bharathiar composed many poems on Ganapathi, Sakthi and Kannan. All bakthi poems can be considered as Indian Literature as they reflect the pan India feelings. The verses which begins

"In the feathers of the crow O
Nanda Lala!
Your beautiful black colour is seen
Nandalala"

is a typical example. Bharathiar personifies Kannan as his Friend, Mother, Father, Servant, King, Disciple, Teacher, Child, Lover, Ladylove, Master and Clan-deity in Twenty two sons and

he sings Kannan in nine other verses. These songs are Indian Literature having Pan Indian Bhakthi movement.

The Oath of Panchali

The Oath of Panchali which implies Panchali as Bharata Matha has a unique place in the row of Indian Literature. He takes one part of the Mahabaratha story and composes a wonderful epic with a new shade of meaning.

Song on *Kuyil Pattu* (Cockoo)

He wrote a minor epic on 'Cuckoo'. The poet saw the Cuckoo bird and fall in love with the bird. Next Day he saw the bird making love with a monkey. And on the third day he saw the bird making love with a cow. By the help of a sage the bird came to know that about its previous birth. At last the poet and the Cuckoo are united.

In this story the Jivatma is personified as the poet, the Paramatma as cuckoo. Maya as the monkey and cow. Thus the Vedanta philosophy, one of the branches of Indian Philosophy, is implified in this poem.

Free Verses

Some of his free verses have the resemblence of vedic verses. Some of critics are of the opinion that Bharathiar wrote free verses due to the influence of Vedas. He also must have the influence of 'Gitanjali of Tagore'. However Bharathiar's free verses may be considered as purely Indian Literature.

Translated Works

Bharathiar translated *Bhagavat Gita* which is a national treatise of philosophy of India. He also translated nearly eight short stories of Rabindranath Tagore and verses of Arbindo. These translated works are all of national importance.

Essays

Bharathiar's writings in prose also have the national feelings as his verses.

When he explains about the Aryan wealth he says that the Sakunthala Drama of Kalidasa, Ramayanam wrote by Tulasidas

in Hindi, *Kamparāmayaṇam* in Tamil, *Cilappatikāram, Tirukkural*, Andal's *Tirumoli*-these have the common name Aryan wealth. Thanjavur Temple, Thirumalai Naicker palace, Thiagaraja's Kirthanas, Cave temples of Ellora, Tajmahal in Agra, Flute of Saraba Sastri these are all called Aryan Wealth. (Bharathi's works-Essays pp. 73-74). Thus he expresses his National outlook in his prose works. So we may say that we can see the same National Poet Bharathi in his prose writings also as a National Writer.

Stories

Bharathiar has written many short stories and some Novels. He was impressed by Panchatantra stories and in the same form he wrote Navatantra stories. Some of his stories have the freedom movement as the background.

Thus in all his genres, he stands as a National writer. He looks like a freedom fighter in his verses on Freedom movement. He looks like a devotee in his Bhakthi verses on Kannan and Sakthi. He uses Gita, Ganges, Himalaya, Arjuna as imageries and similes. National problems such as woman liberation, abolition of Caste and National eduction became the main themes of his works.

When he praises the Mother Tongue, Tamil he looks like a Tamilian. Even when he praises the Tamil Language and tells various ways to improve the Mother tongue he is not a narrow minded regionalist. He did not consider the regional feeling as against the National feeling but only a gate way to Naitonal feeling.

> "Hail sentamil Hail Tamils
> Hail our Bharat country"

is his unique path. This feeling never exists before Bharathi and even after Bharathi we may say.

Being a True Tamil poet he praised Mother tongue Tamil; being a National poet he praises National leaders, freedom movement Bharatamatha, deals with National problems. So we may say Bharathiar is a unique National Tamil Poet.

Tamils' contribution to Indian Literature (Telugu)

C. R. Sarma

In his memorable song *Eṅkaḷ Tāi* (Our mother), the immortal bard Subramania Bharati has observed: She (Mother India) speaks eighteen different tongues, but her thought is one. Thus the poet-patriot had realised oneness in the Indian thought, though different languages are spoken in the country. This is true in the case of Indian literature too. Despite the fact that several regional literatures are in vogue, they appear alike as far as main themes are concerned, though treatment may vary from language to language. For instance, Valmiki has been the chief source for almost all Ramayana poets in regional languages. Still they have not attempted any exact translation of the original. They gave the main story as narrated by Valmiki, retaining their individuality. Hence, Indian literature is said to be one though written in different languages. one cannot fully understand and appreciate Indian literature if he neglects the study of various regional manifestations. As Krishna Kripalani has rightly remarked, 'Indian literature has thus always presented a panorama rather than a scene'.[1]

Among major Indian languages, Tamil and Telugu deserve special mention. They are old and have literatures with unbroken continuity. If Tamil possesses very ancient literature, Telugu speakers constitute the second largest linguistic group in the country. They belong to the Dravidian family of languages, though Tamil is South Dravidian and Telugu the Central Dravidian. Besides this linguistic affinity, racial relationship did exist from very early times and this relationship was further strengthened by historical, religious and social contacts, making it a mosaic one.

The early Tamils had referred to the Telugus as *vaṭukar* as evidenced by the Sankam classics.[2] In them, the term *vaṭukar* occurs in ten places and it is believed that these references meant mostly the Telugu-speaking people as there is a view that the *vatuka* term had been employed by the ancient Tamils to denote

the Telugu and the Kannadigas collectively. But this observation has been ably refuted by Mu.Raghva Iyengar, a distinguished Tamil scholar and researcher. According to him, the Tamils of the Sankam days used the expression *vaṭukar* to denote the Telugus and the term *vaṭuku* for their language. He made it clear that the term had meant the Telugu speaking people only.[3] However, it should be said that this term is not found in old works available either in Telugu or in Kannada.

In short, it may be said that the ancient Tamils had referred to the Telugus as *vaṭukar*. It is only in latter times they were called *teluṅkar*, which means the Telugus.

Coming to the Telugus, the old Telugu poets had referred to the Tamil language as *Dravida Bhasha* and Tamils as *Dravidas*. In recent times, the terms *Tamilamu* and *Aravamu* have almost replaced the term Dravida. It may also be stated that Palkuriki Somanatha of the 13th Century in his well-known *Vrishadhipa Satakamu* made a clear distinction between the languages of Dravida Bhasha which is Tamil, Kannada Bhasha and Are Basa (Marathi) besides writing a stanza in each of these languages. He also composed a few stanzas in Manipravala style, a mixture of words belonging to Sanskrit Tamil and Kannada Languages.

In this connection, it is worth mentioning that several Dravida Brahmin families like Peruru Dravida, Puduru Dravida, Tummagunta Dravida, Arama Dravida and the like are found in different parts of the present day Andhra Pradesh. They are even to-day called by the epithet Dravida (Tamil), even though they are completely Teluguised and are Telugus for all practical purposes. Very few members of some of these Dravida families still speak at home broken Tamil, of course loaded with Telugu words. Some of their customs also differ with those of the Telugu Brahmins. The contribution of these Dravida scholars and writers to the Telugu language and literature is substantial and stupendous.

Writing on the Puduru Dravidas, Vedam Venkataraya Sastri, himself a Puduru Dravida and a well-known writer, has said that they originally belonged to the village Kandra (Gandra) Manikyam near Kumbakonam in Thanjavur District.[4] He has

also stated that one of the Cola Kings had *Gandraditya* among his titles. To-day the Puduru Dravidas mostly live in Nellore district in Andhra Pradesh and also in Madras.

During the time of the Imperial Colas, several Tamil families might have migrated to the Telugu region. Later, a branch of the Colas has migrated to the modern Cuddapah district which was called Renadu in those times and these Colas came to be known as Telugu Colas or Renati Colulu (Colas of Renadu). Royal Poets (hailing from these Telugu Cola dynasties) had traced their ancestry to the famous Karikala Cola. In fact, they had recorded in their works certain Tamil traditions. For instance, Katta Varadaraju whose surname is Katta, meaning bank, has said that his family had acquired the name of Katta as his ancestor Karikala had built banks on the river Kaveri. Thus this detail corroborates the enbankment of the Kaveri by Karikala; however this has been qustioned by historians.

It is worth mentioning that the age-old Tamil-Telugu contacts became much more strengthened by the spread of the Bhakti movement during the Pallava period. These intimate contacts have immensely helped the Śaiva devotees of the Tamil and Telugu regions to understand each other better. In this connection, it should be said that Tamil devotees have regarded Śri Kalahasti (Tirukkalathi) and Śriśailam (Tirupparupatnam), situated in Telugu land, as holy places. That the distinguished *Muvar* have sung soul-filling hymns in praise of these two shrines speaks of the great regard they had for the shrines. In fact, these hymns have been included in the *Tēvāram*, the Tamil Veda. Even to-day, these two shrines are frequently visited by the Tamil Śaiva devotees.

It is also worth mentioning that the lives of Tamil Nayanars and Alwars have greatly attracted the Telugu poets and devotees as well. The result is that a large amount of expressions preceded by the affix *tiru* have entered the Telugu language. Needless to say that the Śaiva and Vaishnava works have equally attracted the writers and the religions-minded.

The reign of the Telugu-speaking Nayak Kings who ruled over Madurai and Thanjavur during the 15th, 16th and 17th centuries had strengthened the Tamil-Telugu contacts ever than before. These centuries witnessed the migration of several Telugus —

including warriors, poets, scholars, musicians and others to different parts of Tamil Nadu and they made their stay a permanent one. In fact, to them Tamil Nadu became a second home. Significant to mention is that some Tamil Chieftains and individuals had not only studied Telugu but also become authors in the language. For instance, the enlightened rulers of Ettiyapuram situated in Tirunelveli district (now V. O. C. district) had patronised Telugu literature along with Tamil. Venkateswara Ettappa Maharaja (1816-1839) was in particular a patron of Telugu letters and himself a Telugu scholar. In his court flourished Telugu scholars and poets.

Another interesting feature is that some of the Telugu works had been translated into Tamil under the patronage of the local chieftains. *Vasu caritramu,* one of the well-known Telugu Classics, is an illustration to this point. This tough poem studied with stylistic embellishments has been ably translated by one Ambalattadum Ayyan with the help of his two Telugu friends. The Tamil version must have been produced either in the end of the 16th century or the beginning of the 17th century, at the behest of Timma, who ruled over Madurai in Tiruchirappalli district and the two friends of the Tamil poet were Namassivaya Deva and Balayya Deva. Thus Ambalattadum Ayyan had set a model for translating a Telugu poem into Tamil. When the poet is not sure of his knowledge of the source language, the best way would be to collaborate with an expert in that language, as the Tamil poet has done.

Even though Tamil-Telugu contacts were intimate unbroken and continuous, it is distressing to note that in the past the flow from Tamil to Telugu or the vice versa was not at all considerable. The position slightly improved only in recent times.

Viewed from this background, the efforts of those Tamils who have enriched modern Telugu literature through their original writings are not only laudable but also memorable. Such Tamils are very few in number. However, their contribution to Telugu literature deserves special mention. Among them, Ti. Su. Murugesan Pillai stands foremost. A scholar in Tamil and Telugu, he is to-day remembered only as a Telugu writer.

Murugesan Pillai was born in Tiruchirapalli which is called in Sanskrit Triśirapuram. His father was Subramanya Pillai.

After completing his early education in his native place, the young Murugesan joined as a clerk in Raja's High School, Ettaiyapuram. Afterwards, he worked as a Tamil Pandit in Municipal High School in Periyakulam in Madurai district. In those days, the Zamindar of Vadagarai was chairman of Periyakulam Municipality. The Zamindar was a Telugu speaking person. Murugesan Pillai was appointed as a Telugu Pandit in the Vadagarai Zamindar's court. He also held the Telugu Pandit's post in Ettaiyapuram Court.

His Telugu teacher was one Viraraghavayya. In 1924, Murugesan Pillai joined the Meenakshi Oriental Training College in Chidambaram and successfully underwent the Tamil Pandit's Course. The Training Course for Pandits was started only that year and Murugesan Pillai was 50 when he joined the course. Hence he was ridiculed by the young Vice-Principal and this resulted in a strike by the Pandit trainees. The Principal has had to intervene and later the strike was withdrawn.

Murugesan Pillai was also an adept in astrology. He was equally conversant with music and dance. Deeply religious, he used to read daily Manikkavachakar's *Tiruvācakam*. So straight forward he was, he did not hide his views for himself. However, he did not harm anyone. His love towards his students was extra-ordinary. He breathed his lost in Periyakulam.

It is significant to mention that Murugesan Pillai'a scholarship was recognised by the Telugu scholars of the day. Due to the untiring efforts of Jayanthi Ramayya Pantulu (1861-1941), a scholar of repute and Founder-President of the Telugu Academy (Andhra Sahitya Parishat), the Seventh Annual Conference was held in May 1918 in Madurai. Murugesan Pillai was one of the invitees to the Conference and he presented a brilliant paper in Telugu on the inter relationship of the Tamil and Telugu languages. In fact this is the first paper to have been presented on this topic. The paper was titled: *Dravidandhra Bhashala Yanyonya Sambandhamu* and when printed in the Academy's journal it ran into 24 pages. This valuable paper traces the close affinity that exists between Tamil and Telugu. The scholarship of Murugesan Pillai greatly attracted the scholars and Jayanti Ramayya had requested him to collect Dravidian Cognates for his dictionary *Suryarayandhra Nighantuvu*. It is said that

Murugesan Pillai had collected about 7,500 Dravidian cognates. This reveals his stupendous scholarship in Tamil and Telugu.

Murugesan Pillai has composed a 100-verse *cataka* in the indigenous *kanta* metre. It is entitled *Triśira Giriśa Śatakamu*. Trisira Girisa is Lord Matrbhuta or Tayumanavar. The second half of the *cataka* is couched in *archa Telugu* or pure Telugu devoid of Sanskrit words. Towards the end, *ashtavidha Kanda* (eight-type Kanda) verse has been added.

In the prefatory verse, Murugesan Pillai has called himself a devotee of Lord Śiva. Hailing from the Karala family, he wrote the *cataka* with the sole object of attaining salvation. Though this is a minor work, it reveals not only his scholarship but also his mind. The fact that he is a poet is evidenced by the soul-filling work.

In one of the moving verses, he appealed to the Almighty as follows:

'Kaveri toya mundaga
bavini niraduvari pagidini ninnun
sevimpaka pera dayyamu
devuniga goluvaniku Triśiragirisa.'

O! Lord of Triśiragiri!

Do not make me to worship any other deity as God despising you, just like a person using well water for a bath leaving the holy waters of the river Kaveri.

The stanza discloses the poet's deep love for the river Kaveri besides his reverence for Lord Matrubhuta. The simile is at once simple and sweet.

Murugesan Pillai's verses couched in pure Telugu are also enchanting since his language is not artificial. He took special care to use such words which are frequently used in day-to-day life instead of employing unfamiliar and difficult expressions. He said in one verse.:

'O! Lord of Triśiragiri! I am not sure how you would rescue me who had failed to think of your lotus feet and who has believed women, wealth and progeny as excellent.'

Needless to say that the stories of the Nayanmars were dear to a devotee like Murugesan Pillai. In one of the verses, he

skilfully gave out the main points in the story of Tirunilakantha Nayanar.

No doubt, Murugesan Pillai's poetry was simple and sweet. But his prose style was somewhat high flown. He wrote the life of the poet Kamban and also the story of *Cilappatikāram* under the title *Nupura Mahima*. Both were published in the Telugu Academy's journal. It is unfortunate that these writings have not appeared in a book form.

Mattur Appavu Modali (Mudaliyar) is another Tamilian to write in Telugu. Hailing from Madurai district and a devotee of Goddess Meenakshi, he lived in the first half of the 19th century. He wrote an excellent *cataka* in the Sanskrit metres *Utpalamala* and *Champakamala* under the title *Matr Śatakamu*. As the name suggests, it is on mother and the burden is 'tallini bola revvarum', meaning no one equals the mother. True to the burden, he eulogised the greatness of mother. Even though there are hundreds of *catakas* in Telugu, *Catakas* on mother are just two or three. This shows the uniqueness of Appavu Modali's poem.

The poet has covincingly proved that maternity in a woman's life is an important stage and that every woman longs for it. He was of the view that mother's heart is revealed even when she, is a child. In childhood, she, as a little girl, plays with dolls, celebrating their marriage. She gives them bath, adorns and feeds them. Thus even a girl's tender heart discolses the mother's mind. Appavu modali has beautifully described all these details. They are at once natural and sweet. This natuaralness has lent grace the poem. His minute description of every act of mother has made his writing a fascinating one. Every mother not only desires that her child should look beautiful but also tries her best to make the baby charmful. The poet has given a verse describing the mother's utmost care in making the baby a healthy one.

'Anudina matma sambhavuna
Kamuda muggidu namta mida lo
Chanamulu mukku pensodalu
Chankalu kallunu chetuladiga
Ganu sama mondaga nimiri
Chakkanivadagunatlu cheyu ne
rpu nalararuchunna nanabodikimi...'

While giving castor oil and mother's milk to the baby, she gently presses eyes, nose, thighs, arms-pits, hands and other limbs to make them equal and also to make the baby beautiful. Giving castor oil, mother's breast and other details as given by the poet are still in vogue in rural parts of the country. Mother derives immense pleasure in her baby's various acts. While giving medicines, she acts like the celestial Dhanvantari. She looks like a sage while spending money for the welfare of her child. The poet had skilfully brought out the unfailing love, care, tenderness and other qualities of a mother. He has sucessfully depicted the multi-faceted personality of an ideal mother.

It is quite amazing that Appavu Modali appears a naturalised Telugu person in his diction though he was born in the heart of Tamil Nadu. The idioms and proverbs he used have enchanced the value of the *catakam*.

Arcot Tyagaraja Modali who distinguished himself as a Telugu poet was a Tamilian. His *Subrahmanya Vijyayam* is a fine Telugu poem. Pulluri Muniratna Pillai has published in 1961 a *catakam* on Parthasarathi Swami of Triplicane, Madras. The sports of Lord Krishna have been described with consummate skill. Krishna as Mohini appearing before Siva at his request, promising to rescue the royal ladies prisoned by Dundubhi, a demon are some of the new details given by the poet. These details are not found in other Telugu works. Muniratna Kavi has also added his rendering of ten pasurame of Tirumankai Alwar.

Muniratna Pillai has also written in simple classical Telugu a biography of Jyothi Ramalinga Swami and it (*Sri Jyoti Ramalinga Swami Vari Jivita Caritra Sangarahamu*) was published in 1947. There may be some Tamilians who have written in Telugu and hence the list I have given is not exhaustive.

The contribution of the Tamil musicians and musicologists is also praise worthy. The credit of perserving the soul-filling songs of the saint-musician Tyagaraja should go to the Tamil Musicians. Distinguished musicians like Syam Sastri, Patnam Subramanya Iyer, Tiruvattur Tyagaraia Iyer and a host of others have composed excellent songs in Telugu which are sung even today. Ramanathapuram Srinivasa Iyengar has written a valuable commentary to the songs while T.S.Parthasarathy has rendered them into simple Tamil. These writtings have enabled several

lovers of music to understand and appreciate the saint-composer's songs. Parthasarathy has also admirably translated Tyagarajas *Prahlada caritra*.

Encouraged by Ramavenkateswara Ettappa Maharaja of Ettaiyapuram, Subbarama Dikshitar,(Dikshitulu) son of the illustrious Muthuswami (Mudduswami) Dikshitar of the well-known Music-trio, has written in chaste Telugu a remarkable treatise on music entitled *Sangita Sampradaya Pradarsini*. Dikshitar had studied Telugu under Vilathikulam Krishnayya amatya and Thanjavur Ramayya. He studied *Manucaritramu*, *Vasu caritramu* and other Telugu classics. He also studied Telugu grammer.

An adept in music and literature, Subbarama Dikshitar was the fittest person to write this treatise which was published in February 1904 by the Maharaja of Ettaiyapuram. The Maharaja had spent a huge amount of about Rs.10,000/- for the publication and the book was printed in the Maharaja's Vidya Vilasini Press.

As the name suggests, this learned work discloses the age-old music tradition of India, which was kept in secrecy. A. M. Chinnasami Mudaliyar(Modalaru), M.A., of Madras has made an unsuccessful attempt to bring out the songs of well-known composers along with English staff notation. He, therefore, entreated the Maharaja to bring out such a book in Telugu and later Subbarama Dikshitar was entrusted with preparing the *Sangita Sampradaya Pradarsini*, which has become a monumental work in the field of music. In short, it may be called the *Veda* of the musician.

At the behest of the Maharaja Rama Kumara Ettappa, Dikshitar has translated into Tamil Prose the Telugu *Mahabharatam* of the poet-trio (*Kavitrayam*). It was also printed.

At this juncture, a word about the Maharajas of Ettaiyapuram is essential. Some of them were adepts in Tamil, Telugu and English. Besides making munificent grants to temples, they had patronised men of letters. Some were musicologists too.

Thus the Tamil poets, musicians and musicologists, Maharajas and others have contributed to the development of Telugu literature and their contribution is worth studying.

The study of Tamil-Telugu contacts is a worthy subject for research. Since the contacts were continuous and intimate and since the Tamils and the Telugus lived for long time in one state, the study will yield good results. It is hoped that the study will enable the researcher understand better the cultural history of South India.

FOOT NOTES

1. Krishna Kripalani. 1968. *Modern Indian Literature*. Bombay. Nirmala Sadanand Publishers. P. 14.
2. *Naṟṟinai, Kuṟuntokai, Akanāṉūṟu and Puṟanāṉūṟu.*
3. Mu. Raghva Iyengar, *Araiccittokuti* Tamilum Telungum article. Madras. pp. 313-339.
4. Vedam Venkataraya Sastri, *Puduru Dravidulevaru*, Madras. 1978.
5. K. Gopalakrishna Rao, *Andhra Sataka Sahitya Vikasamu*, Andhra Saraswate Parishat, Hyderabad. 1976.

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The Concept of *Muttamil*

C. Rajasingham

The Greeks struggled to distinguish between knowledge and wisdom. There were rules of scholarship but, more than ever, a call to vision which, as in the "*Republic*" of Plato placed justice as equal to that of an eye in the soul. The Greek discovery of concepts of government and polity gave some strength to what is now recognized as self-knowledge. In the Greek language, as enlivened by Plato, was laid the substance of knowledge and wisdom which contributed a great deal to the emergence of the Western world from darkness to light. Thus Plato's "Republic" became essentially doctrinal placing justice as an eye in the soul. Rather, Platonism emerged in the trial and death of Socrates after he was administered the hemlock by his detractors.

I have begun with Plato because it is necessary for a perspective understanding of the three-dimensional function and development of Tamil which this paper will attempt to unfold. In the Greek concept, as with Tamil, the triad or three has no part in the even and does not give room for the opposites to play. It is equally the Platonic concept that "the soul will never receive the opposites of what she brings."[1] In the same context it is said that "the odd is that principle which repels the unmusical or unjust." The three conceived of in "*Muttamil*" is the odd as looked upon in sacred numerology which in the Platonic sense too is imperishable.

Where music goes it is also the Platonic view that wisdom alone lies in it — "clearly the musician is wise, and he who is not a musician is foolish."[2] When we speak of Tamil it is the musical component which makes the language speak wholesomely and not at all in the slavish sense as the thing called Modern Tamil is entirely called upon to do. It is thus that Tamil of all languages of the world enables word formations out of single letters where meanings too can be found to lie. Thus it is said in *Nannul Cuttiram* (Chapter 11 on "Words"):

elutte tanttun totarntum porutrin patam
am

Unless we pull ourselves out of all the prejudice implanted by Western thought on language or linguistic function, we will not be able to recover the sense of eternity that essentially belongs to Tamil. There are two important aspects we have to bear in mind here. First is the view of T. S. Eliot that "the culture of a people is an incarnation of its religion."[3] Second is the need for the growth of an elite which seeks to preserve the integrity and substance of Tamil as poetry, music and dance. Here too T. S. Eliot underlines the great and insurmountable problem arising out of the modern world's precipitate decline in all matters: "A growing weakness of our culture has been the increasing isolation of elites from each other, so that the political, the philosophical, the artistic, the scientific, are separated to the greater loss of each of them, not merely through the arrest of any general circulations of ideas, but through the lack of these contacts and mutual influences at a less conscious level, which are perhaps more important than ideas. The problem of the formation, preservation and development of the elites is also the problem of the formation, preservation and development of the elite."[4] In the case of Tamil, it is precisely the downfall of the elite which at one time was found not merely just everywhere, but in each household, which contributed to the collapse of what could be described as the most perfect socio-economic-political structure to be found anywhere in the history of the world.

The thing called Modern Tamil which grew out of the vacuum created by Modern and Western influences has had a devastating and stifling effect on the three-dimensional function of Tamil which had relationship only to the protean life of the psyche. It is necessary here to explain this more comprehensively because, in the Modern outlook so materialistic, selfish and profane, the function of the psyche has been totally left out of count.

C. G. Jung has dealt with this in ample detail and therefore it is necessary to go to him for proper amplification: "The nature of the psyche reaches into obscurities far beyond the scope of our understanding. It contains as many riddles as the universe with its galactic systems, before whose majestic configurations only a mind lacking in imagination can fail to admit its own insufficiency."[5]

The fact of Tamil is its three-fold function in poetry, music and dance. It was thus conceived of and grew as a work of ornament in the same way that creation has been termed a work of ornament. It carried not just a concept of verbiage or intercourse at commercial or business levels; neither was it embedded in music without reason. Its rich poetry could only live in music; it was not merely art alone that made the music emerge but the Doctrine written into it by the Eternal Dancer. Between those who sang Tamil in tradition and the songsters of today there is an ocean of difference — a difference well brought out in Latin: "Musicorum et cantorum magna est distancia." The true singer carried with him a doctrine which is different from the modern songster's vulgar output.

It is therefore well to remember the tradition of Tamil written into song, dance and poetry. This is given expression to for example, by Sundarar in *Tiruk-kolakka:*

nāḷum iṉṉicaiyāl tamiḻ parappum
naṉa campantaṉuk kịlakavar muṉ
tāḷam īntavaṉ pāṭalukkivaṅkum
taṅmaiyāḷanai eṉmaṉ K Karuttai
āḷum pūtaṅkaḷ pāṭa ninṟāṭ·m
aṅkaṇaṉ yāṉai eṉ kaṇam iṟaincum
kōnip peruṅ kōyiluḷānaik
kōlak kāviṉr kaṇṭu koṇṭēṉ

The central and pivotal function of poetry in Tamil tradition was to make the primordial truth audible. What is happening today is not merely the obliteration of truth through what is called Tamil prose but the substitution for it of words and tunes which distort time and space. Modern Tamil writing in prose belongs entirely to an age of conflict, maladjustment and heterogeneity and therefore has no relevance to the psychic content in man. Neither is there any discipline in that writing. On the other hand, the existence solely as poetry for which strict norms were laid down by the Sangams, produced all that could be stored and refreshed in memory as musical rendering. The oral tradition was so powerfully communicative and meaningful for the mass of the people that there was no need of the sort of philistine education which parades as learning today.

What was oral remained only as the musical so that the ego was pushed completely out of the scene. There was a sense of involvement and joy in education because the later ceased to have any bearing to the ego and its ceaseless demands. In this sense Tamil had a grammatical form designed tó pull the individual out of the vagaries of time. By contrast, Modern Tamil is both shoddy and imitative making the Tamil people only creatures of time. *Tolkāppiam* for example, gives deep meaning to something that transcends the vagaries of time. It conceives of Nature as outside all time past, present and future:

mannilaik kālamuṟ tōṉṟum iyaṟkai
emmuṟaic collum nikaḻum kālattu
meynnilaip potue col kilattal vēṇṭum

Co 725

Here is brought out precisely and forcibly a simultaneity in the concept of time and space which only recently was given expression to by Einstein in what is now known as space-time continuum.

It is therefore necessary here to note that the Tamil language was formulated on a basis where truth was not allowed to recede for any reason whatsoever. Thus *vowels* were named *Life Letters* (Uyir) *Mute Consonents* became only the body letters (mey) *Syllabic Consonents* were designed to give expression to life as encased in the body (Uyir mey). The body becomes true only because it makes life's appearance real and incontestable:

'meyyiṉ valiyatuyir tōṉṟu nilaiyē'

Thus the 'life' letters become distinguished as being similar to the relationship of Siva to the identity called the soul brought out forcibly in *Tiruk-kural*, *Tiruvarut-payan* and *Siva-gnana-sithiyar:*

1. *akara mutal eḻuttellām āti pakavaṉ*
   mutaṟṟē ulaku (tirukural)
2. *akarauyir pol aṟivāki yeṅkum*
   nikarilirai niṟku niṟaintu. (tiruvarut payan)
3. *akaraṅkaṭōrun ceṉṟiṭumakaram*
   pol ninranaṉ civanun cērntē (civanāna cittiyar)

The concept of *Muttamil* boils down to three constitutent and integrating identities. Though poetry and music are capable of being recognized as being identifiable in their integration, there is great difficulty with most minds of getting to know where *Natam* or dance comes in. When *Tiruvacagam* brings out the meaning forcibly, it would be appropriate to go to that source first:

meyye un ponnatikal kantinru viturren

(civapuranam)

Here Manikkavasagar brings out clearly the meaning of liberation at the feet of Siva. The feet represent both movement and the still point, but the latter has something forceful to convey which in the English language has been brought out by T. S. Eliot in his poem entitled, "Burnt Norton":

"At the still point of the turning world; neither flesh
nor fleshless;

Neither from towards; at the still point, there the dance is." Eliot thus conceives of a timeless condition or rather of "all time being eternally present" brought out effectively in the Latin usages — *nunc stans* and *nunc fluens*. Where time stands still, namely as *nunc stans*, is where Manikkavasagar sees Siva. It is this timeless condition that *Kuruntoai* 40 brings out in the union of the lovers:

yāyum nyāyum yārākiyarō
entaiyum nuntaiyum emmuraik kēlir
yāṉum niyum evvaḻi aṟitum
cempulap peyanīr pōla
aṉpuṭai nencam tām kalantanavē

Here is something inscrutable yet abiding which makes the drama of life significant in every way. In such a drama identified as *'Nāṭakam'* the inevitable becomes clear and significant, not anything to be wasted away in delight and wanton greed. *Tōlkappiam* gives beautiful expression to this state of fulfilment as well as joyful union thus giving profound meaning to those social duties acknowledged both as inevitable and irreversible:

kāmaṉ cāṉṟa kataik kōṭkālai
ēmaṉ cāṉṟa makkaloṭu tuvaṉṟi

aram puri curra motu kilavanum kilattiyum
cirantatu payirral irantatan payanē

(tol. porul. kar. 51)

Here is brought to focus the complete state of surrender as well as fulfilment in social duties which were religious to the extent that they were done with perfectitude. The use of the word *aram* gives a distinctive and exalted connotation as different from the usage under the term *'dharma'*. The latter is indicative of the shift from the perfectibility of household duties to what later became ossified as the externalities of religious rites and worship linked with the temple.

It is frightful therefore and foreboding to note the degradation of Tamil life today from what was fulfilment in household functions to the decline into the abysm of a modern politically oriented life. Every one caught in this same materially or commercially thinks in terms of a techno-society in Tamil Nadu. This, in other words, means something drab and homogenized like the Western models which are riddled and plagued by hippies, body-builders, skin-divers and the like. Where the Tamils of today are caught up in mass-production and speed there is no gainsaying the fact that they have been caught up in fleeting impressions and a high rate of obsolescence. In Tamil the constancy of the idea of the Self is seen even in Pre-Sangam poetry. This constancy gave meaning to Divinity. In *karpu* is this constancy and this is brought out with particular emphasis and beauty in *Kalittokai*.[9] It was seen both in renunciation and in the surrender called love identified as *kalavu*. In the state of *Antanar* were minds undistracted and where the senses were under control:

vēru orā neñcattuk
kurippu ēvalceyol mālaik koai natai
antair

In secret and abiding love is thus projected a similar surrender as brought out effectively in the same poem:

iranta karpiniku evvam pataranmin
cirantanai valipati ic cenranal
aram talai piriyā ārum marru atuvē

All these ideas are archetypal and, therefore, in the words of Jung, "the indestructible foundations of the human mind." The modern scientific mind has failed to grasp the human as something divine which even Pre-Sangam poetry has been able to do in the mists of time. The modern ego can never be made to grasp the unconscious and therefore has to be condemned as rotten and putrefying.

It is the modern ego which has created the modern religion which Marx has justifiably condemned as the opium of the people. It is self-assertiveness which has contributed basically to the disfigurement of religion. Corrupted by worldliness and mob instincts, these religions have become organised solely in dogma and ritual and, in the Western sense, the craze for proselytisation. The mind is no longer considered a cosmic factor in which alone is its existence substantiated.

Thought too has today no reality in the same way as yoga carried to Mayfair or Fifth Avenue. In the Tamil tradition the essence was in timelessness. Thus life was projected into *akaram* in the content of something all-pervasive and eternal and the language of the Tamils was singularly able to breathe life in its wholeness and integrality. There was complete repudiation of the ego in Tamil because the tradition knew that the ego only grew out of the darkness of the psyche.

The race is all the time to a churning environment reflecting the entirety of impermanenge. The speed in which things are being enacted does not belong to Tamil intrinsically. Already we may be said to be dropping into the black immensity of the doomed or forgotten. That is indeed a grave tragedy which this paper cannot refrain from commenting upon.

The concept of *naṭaṉam* or dance had been the most exalted because it reflected, if not proved, the peak of joy and exhuberance brought to the soul. *natanam* was seuel to the sense of exalted joy where one has been delivered from evil. Birth, everyone knew, was due to failure of memory, otherwise meaning ignorance. Valluvar was explicit about this when he spoke under the chapter entitled, *'meyunarttal'*.

> *piṟap peṉṉum pētamai niṅkac ciṟappeṉum*
> *cem porul kāṉpataṟivu*

Where the ignorant state called birth ends, there begins the recognition of the abiding and true. The Dance of Siva which is the dance of the Cosmos reflected the only abiding and true to the Tamil mind. Hence there had been a meaningful surrender implied in the life called Tamil tradition. The development of poetry in Tamil was towards the Still Point of Consciousness represented in the Dance of Siva. At this Point only is found Energy which is different from what modern science has taken mankind to — a curtailment of man's mystical identity with nature. There was a Law written into it and termed *civaññti* which was fundamental to the being. The reaching of this point naturally led to complete state of ecstacy which *Tiruvācakam* brings out beautifully in

pāṭa vēṇṭum nān poṟṟi ninnaiyē
pāṭi naintunain turuki nekku nekku
āṭavēṇṭum nāṉpoṟṟi ampalat
tāṭu niṉ kaḻar pōtu nāyineṉ
kūṭa vēṇṭum naṉ poṟṟi yippuḻuk
kūṭu nikkenaip poṟṟi poyyellām
vīṭa vēṇṭum nāṉ poṟṟi viṭutan
taruḷ poṟṟi niṉ meyyar meyyanē

In that union of a Consciousness which became rhythmic and musical was the Dance of the cosmos in which alone can be rendered the dance of matter. In his essay on the Dance of Siva, Ananda Coomaraswamy puts it most effectively: "No artist of today, however great, could more exactly or more wisely create an image of that Energy which science must postulate behind all phenomena. If we would reconcile Time with Eternity, we can scarcely do so otherwise than by the conception of alternations of phase extending over vast regions of space and great tracts of time."

In *Tiruvacagam* is proof that it is only Spirit that can give meaning to life and what is heard belongs to the heart. It is also proof that Nature is both spirit and matter. What is called reason has validity only up to a point and in the words of Jung: "The intellect does indeed do harm to the soul when it dares to possess itself of the heritage of spirit." (Page 7, Commentary by C. G. Jung in Collected Works 13: *Alchemical Studies)* In *naṭaṉam* was also understood a meeting point of the oppo-

sites — a *coincidentia oppositorum*. Thus the concept of dance became entirely a cosmic projection thereby giving meaning to Siva's essential role and function as activiser and Dancer. There is ample literature available to give meaning and interpretation to the Dance of Siva such as *Umai Vilakkam* and *Chitampara Munmanik-Kovai.* Thirumoolar's *Tirumantiram* explains the Dance and expands its central motif further. The theme is resonant with the all-pervasiveness of the Dance that "Chitamparam is every where, and everywhere His Dance." The Dance is represented with water, fire, wind and other. *Tiruarut-Payan* (Ch. IX.3) explains the *Tiruvaci* the fiery arch over Nataraja as the dance both of nature and *gnana* or enlightenment.

Ananda Coomaraswamy summarizes the interpretation thus: "The Essential Significance of Siva's Dance is three-fold: First, it is the image of His Rhythmic Play as the Source of all Movement within the Cosmos, which is represented by the Arch: Secondly, the Purpose of His Dance is to release the countless souls of men from the Snare of Illusion: Thirdly, the Place of the Dance, Chidambaram, the Centre of the Universe, is within the Heart. There is not merely poetry, but science in this concept", says Coomaraswamy.[6]

Tamil, the oldest living language of the world, is replete with the Siva imagery especially in dance. It was the Dravidians who migrated to the North and enabled the rise of Mohenjo-Daro and Harappa civilizations. Robert Caldwell observed rightly therefore: "It has been shown that in the time of Ptolemy, when every part of India had long ago been settled and civilized, the Dravidians were in possession not only of the South-Eastern coast, but the whole of the peninsula up nearly to the mouths of the Ganges."[7]

The concept of *Muttamil* is unique where Tamil is concerned. Due to the foreign impact which has been devastating, the three-fold aspect of Tamil has yielded way to the most wretched forms of prose and journalistic jargon even in Tamil Nadu. As the present degeneracy and decline proceeds in the use of language, there has also come into being a grave and unpardonable situation. It is something extremely retrogressive and

even calamitous which, in another context, Arnold Toynbee observed has produced a new and unprecedented social crisis — "this association of linguistic diversity with social paralysis."[8]

It is necessary also in this context to quote again from Toynbee: "The cultural drift between the Hindu society and the Modern West was no mere diversity; it was an outright contradiction; for the Modern West has fabricated a secular version of its cultural heritage from which religion was eliminated, whereas the Hindu society was and remained religious to the core."[9]

It is the withering touch of modern civilization which has, in one single and fatal blow, destroyed what belonged intrinsically to Tamil in its composite character as literature, poetry and music. It is therefore the duty of each one of us to strive to return Tamil to its primordial oneness with Nature as understood in the tradition called Dravidian. The demarcing lines of what belongs to *Muttamil* have been drawn and it is for us now to pull ourselves out of the dismal cave of functional and economic determinsm where presently we lie bogged.

We are already grown weary of the constant descent to empirical levels of reference. The time has come to look at Tamil in the way of Tradition *sub specie aeternitatis*. In the words of Ananda Coomaraswamy in another context, we must "raise our levels of reference from the empirical to the ideal, from observation to vision, from auditory sensation to audition."[10]

It is necessary even at this late stage for us to set about creating an elite whose vocation would be to know metaphysical truth. It is we, so-called Tamils, who have over many decades of late, done the worst for Tamil under a strange drive towards Western and atheistic values and in which we have taken much pride. That retributively has landed us in abject penury of thought and feeling with the result that we are unable either to uplift ourselves or the society in which we live.

In the concept of *Muttamil* here explained is an endeavour which, I hope, will yield some fruitful result. Through such a result alone will it be possible for us to measure the success of the type of seminar we are now holding. We have seriously to rectify the clash of values brought about by Aryan, Moghul and Western imperialisms. The Dravidian cannot blossom

through the continuance of any such melieu as has saturated the Tamil land and created such an amount of prevarication or ambivalence in the mind. We have had a surfeit of many types of pollution including the cultural and parading as scientific and intrinsically informative. All these have reduced the Tamil people to low levels of experience based on a meaningless and homogeneous world of uniform practices, speed and excitement. We have to realize that "things flow forth finite in time," in the words of Eckhart, but they should be made to abide in eternity, not become the entirety of the fleeting moments of time.

The exercise continued in what is called Western democracy has produced the only inevitable and precipitate result — the descent into sub-human levels of thought and action. There was produced in Tamil music, literature and dance an energy which in turn made possible the enactment of an universal Law. Despite decades of Western-based and 'scientific' education, we see before us on a vast scale a frightfire improverishment of mind and soul. Where once the mind was a cosmic factor and the very essence of existence, we find today that even our intellect has grown estranged from human nature.

We are being taught intensively today to despise the root of being contained in *Civa Cittāntā* where once we were beholden to it:

vellumā mika valla meyp parulukkaṭiyēṉ

(Tirut toṇṭar tokai)

That King Kulotunga II could have made it possible for Sekhilar to write *periyapurāṇam* and, by contrast, that it was possible for the modern politician with one fell blow to turn the most highly cultured people into worshippers of the ballot paper shows the abject and servile turn modern Tamil has taken to serve the ends of 'democracy'. The curse of Tamil Nadu is that which is the outcome of the cinema and TV considered only as entertainment and excitement for the animal in man. This cine culture in turn has produced the most deformed political mentors and even scholarship of the most inferior kind.

Tamil lived in the consciousness called psychic and therefore its peak of realization was in dance conceived as the Dance of the cosmos. In it there was a mission which was carried out as expressed by Gnana-Sambandar:

nalum innicaiyal tamil parappum
nanacampantanukku ulakavar mun
nalam intu avan pataluk kirankun
tanmaiyālanai

Where Tamil in its three-fold aspect lived in the Siva concept, modern Tamil suffers the asphyxiated condition brought about by ignorance and turpitude. The cultural Philistines of modern Tamil Nadu are chiefly to blame for this ignominous condition now prevailing.

Western influence has been equally devastating even in Sri Lanka. Ananda Coomaraswamy has dealt with this sufficiently in his voluminous "Medieval Sinhalese Art." He observed not without reason: "A society which seeks wealth in things rather than in men, is ultimately doomed." A Sinhalese proverb runs: "Take a ploughman from the plough and wash off his dirt and he is fit to rule a kingdom." In Tamil Nadu today is the growth of irreligion side by side with commercialism which in turn has produced slavish and ignoble minds. Coomaraswamy was thus right when he observed: "The unspoilt villager is still a man worth knowing well, the 'educated' classes are sadly degenerate and denationalised."[11] The oral tradition in which was contained Muttamil belongs to the 'unspoilt villager' and it is our duty to bring it back to life.

FOOT NOTES

1. *The Portable Plato* — edited by Scott Buchanan — Penguin Edition Page 262.
2. *Ibid* — page 315
3. *Notes Towards the Definition of Culture* by T. S. Eliot Page 53
4. *Ibid* — Page 58
5. *Psy chological Reflections* by C. G. Jung — Page 16
6. *The Dance Shiva* by Ananda Coomaraswamy — Page 95 — Asia Publishing House
7. *A Comparative Grammar of Dravidian Languages* by Robert Caldwell — Page 108.
8. *A Study of History* by Arnold Toynbee — abridgement by D. C. Somerwell, Oxford University Press, London, Page 467
9. *Ibid* — Page 720
10. *Christian and Oriental Philosophy of Art* by Ananda Coomaraswamy — Dover Publications Inc. New York — Page 37
11. *Medieval Sinhalese Art* by Ananda Coomaraswamy. Page 15.

Dravidian Loan Words in the Sanskrit Language

R. Madhivanan

The inter-loan of words between languages is quite a natural phenomenon.[1] But there was a belief among the language scholars till last century that since Sanskrit is a divine language it will not borrow words from any other language. Owing to modern linguistic research new outlook in the field of etymology and semantics the above age old belief has withered away.

Rev. F. Kittel who compiled Kannada English Dictionary (Basel Mission Mangalore, 1894) clearly states in the Journal of the German Oriental Society (23rd Vol.1869).

"It might have been expected that great many Dravidian words would have found their way into Sanskrit. How could the Aryans have spread themselves all over India without adopting a great deal from the aborginal races they found therein, when in the course of thousands of years they have subdued, partly by peaceful means, partly by force, and yet imperfectly after all upto this day?".... Prof. Benfy has stated in his complete Sanskrit Grammar (p.73) "words which were originally quite foreign to the Sanskrit have been included in its vocabulary."

Kumarila Bhatta, who lived about 800 A.D says in his Tantra varttika,[2] "It is now considered (as regards) words which are not known to the inhabitants of Aryavarta, if they have a meaning known to the Mleccha, is that to be accepted or not? He suggests (but only to reject the notion) that by application of affixes, etc. It may be possible to convert them into Sanskrit words, and gives the following examples.

Skt.		**Dravidian**
cor	—	boiled rice (T. *cōṟu)*
nader	—	way (K. M., *nate,* T. *naṭai),*
pamp	—	snake (T. *pampu,* K. *pavu,* T. *pāmpu*)
al	—	a person (T. *al,* K. *āḷu*)
vair	—	belly (T. *vayiṟu,* K. *basiru*)

The Sanskrit pandits while adopting a Dravida word changed it considerably in order to suit it to their language, and named it as *tatsama*. The very word *tatsama* itself is a proof to show that Sanskrit has borrowed a number of words from Dravidian tribes and dialects. Literary usages will not enter into dialects. Dialectial usages will enter into literature. So the *tatsamas* come from the common people of Dravidian origin.

Caldwell has made the following remarks in his comparative grammar (p. 453).

The grounds or conditions on which I think any word contained in Sanskrit Lexicons may be concluded to be of Dravidian origin, are as follows:

1) When the word is an isolated one is Sanskrit without a root and without derivatives, but is surrounded in the Dravidian languages with collateral, related or derivative words.
2) When Sanskrit possesses other words expressing the same idea, while the Dravidian tongue have the one in question alone.
3) When the word is not found in any of the Indo-European tongues allied to Sanskrit, but is found in every Dravidian dialect, however rude.
4) When the derivation which the Sanskrit lexicographers have attributed to the word is evidently a fanciful one, Whilst Dravidian lexicographers deduce it from some native Dravidian verbal theme of the same or similar signification, from which a variety of words are found to be derived.
5) When the signification of the word in the Dravidian languages is evidently radical and physiological whilst the Sanskrit signification is metaphorical, or only collateral.
6) When the native Dravidian scholars notwithstanding their high estimation of Sanskrit, as the language of the gods and the mother of all literature, classify the word in question as a purely Dravidian one, when any of these reasons is found to exist, and more especially when several or all of them coincide, I conceive we

> may safely conclude, the word in question to be Dravidian, not a Sanskrit derivative."

Rev. Kittal further says that ... "as a careful examination of the Sanskrit *dhatupathas* compels one to think that panditas *systematically* inserted many Dravida verbal themes or roots into them."

Rev. F. Kittel, in his preface to the Kannada English Dictionary, has given a complete list of 240 Dravidian words borrowed by the Sanskrit language.

T. Burrow, a distinguished international authority on the Dravidian languages and Boden Professor of Sanskrit in the University of Oxford, is well known for his mounmental work, Dravidian Etymological Dictionary (1961, 68, DEDR 1984). He evinced keen interest in the Dravidian studies and had come to the conclusion that the Sanskrit has borrowed more than 500 words from Dravidian. By his extensive work in Sanskrit and comparative Dravidian linguistics he has given sample list of 85 words of Dravidian origin in his book — 'The Sanskrit Language' — appendix to the 8th Chapter (London, 1945 Revised Edition 1973) In his collected papers on Dravidian Lingustics (Annamalainagar 1965) he has identified Dravidian loan words in Sanskrit and discussed Dravidian Comparative Grammar and Dravidian influence on Sanskrit. His articles on Dravidian loan words in Sanskrit appeared in TPS and BSOS.

Though Dravidian influence affected mainly the Sanskrit vocabulary in general, such influence is seen in the phonetic development of a new series of stops, the so called cerebrals.

Burrow adopted the following principles in deciding whether a word is originally Sanskrit or Dravidian.

a) It is clear that the basic vocabulary of Sanskrit is Indo-European. The words which are without Indo-European etymology are decided to be loan words in Sanskrit.The most important source of the foreign element in the Sanskrit vocabualary is however to be found in the Dravidian languages.

b) Regarding the common words, when the words in question have no Indo-European etymology, the com-

parative etymological study of Dravidian shows them to belong to the Dravidian group of languages. He added a few more sub-laws to decide the common word in question.

i) If a word has gained a wide usage in Dravidian and is of the nature of basic element in the vocabulary, a parallel word in Sanskrit lacking Indo-European etymology, may reasonably be accepted a borrowing from Dravidian.

ii) If a word is clearly to be derived from Dravidian root, it is to be Dravidian.
e.g. Sava (Corpse) Ta. *cava* (death) Ta. *ca* (to die)

iii) Comparative antiguity of a Dravidian word will increase the likelihood of its being genuine and late appearance of its corresponding word in Sanskrit will show that it is a borrowed word from Dravidian into the Sanskrit vocabulary.
e.g. *Tamil-kukai* (owl)- recorded very early while Skt. *ghuka* (owl) very late.

iv) If the phonetics of the words in question turn out to be exclusively and originally Dravidian those words will be considered of Dravidian origin.
e.g. *Tamil-mullai*, *Kannada* molle (Jasmine) Skt. *mallika (Jasmine)**

v) Comparison of meaning of the Sanskrit and Dravidian words will also be useful in deciding the origin of the word.*
e.g. Tamil. puri (a fort, town) *Skt. Puri* (a fort, town)

Burrow to his credit has defined the date and place of Dravidian loan words borrowed into Sanskrit. He observes the majority are post vedic. He pin points the following Dravidian words — *ulukala*, *katuka*, *kunda*, *khala*, *bala*, *mayura*, found in

* There is no reason why a sanskrit — a should give Tamil — u, Kannada — O, if Dravidian were the borrower, IJDL, Jan. '87 — H.S. Ananthanarayan, Osmania University.

Rig veda. According to him, the main influence of Dravidian on Indo-Aryan was concentrated at a particular period, viz. between the late vedic period and the formation of the classical language, such a Dravidian influence took place in the North, in the Central gangetic plain and the classical Madhyadesa. The Dravidian words in the Rig Veda attest the presence of the Dravidians in North-Western India at that period. We are much indebted to Burrow for his findings and for having dicided the date and place of Dravidian and Aryan contact.

G. Devaneya Pavanar was the first and foremost etymologists among Indian linguists and he has established the fact that Sanskrit has heavily borrowed from Tamil. Though Chatterji, K. K. Sha (ex-Governor of Tamil Nadu) and others pointed out that Sanskrit has borrowed from Dravidian, Pavanar, revealed that Sanskrit which is universally and erroneously believed to be the earliest living member of the Aryan family of languages, is really a composite semi-artificial literary dialect of which two-fifths are west and west Aryan, Two-fifths are Dravidian and the remaining one fifth new creation.

G. Devaneya Pavanar, a born etymologist was a versatile scholar, whose writings extending over a period of half a century, classified many of the etymological and lexicographical details both in Tamil and Sanskrit. He laboured to make us aware of the amount of Tamil influence on the Indo-European and Sanskrit. He wrote History of Sanskrit Language in Tamil "*Vadamozhi Varalaru*" in which 809 Tamil words borrowed by Sanskrit have been explained. By his mature scholarship and dedicated research he has emulated the best standards of research he set up for himself. Etymological study has become the work dearer to his heart. His research articles on the basic roots of Tamil Known as "*Verccol Katturaigal*" is a monumental work classifying the development of hundreds of related words from a particular primary root. This type of research in a new direction enabled him to distinguish clearly the Tamil loan words borrowed by the Indo Aryan.

Pavanar followed etymological approaches like Burrow to decide whether a word is of Dravidian origin or Sanskrit origin. For convenience sake he divided the different stages of the Indo Aryan as the East Aryan, Vedic language, Sanskrit,

Prakrit and Southern Prakrit (*Vadugu*) or Telugu). He cited many words believed to be Sanskrit are actually Tamil words in origin.

e.g. *Skt. kunda — kundam.* *Ta. root kul — kuṇṭu* — a pit, a pool. *kuṇṭum kuḻiyum* — pits and holes.

> *Kundu — kundam* = a pit, a pond, a pot. It is noteworthy that the earlier forms of *kundam*, i.e., the root *kul* and its derivatives — *kuṇṭu, kuḻi, kuṭṭai* are not found in Sanskrit.

Pavanar says that "Grimm's law and Verner's law have been framed on the basis of Sanskrit which was taken by their framers for a faithful representative of the supposed proto-Aryan. Now that the theory is exploded, both the laws have to be recast in the light of recent researches in Comparative Philology.

For instance, the original *bear* (E) *fero* (L.) and *pher* (GK) is not the *Skt. bhar,* but the Tamil *poru* and like-wise that of *con* or *ken* (E.) *know* (E.) and *gno* (L. and GK) is not the Skt. *gna*, but the Tamil *kan.*

Pavanar has observed the morphological changes which take place while Sanskrit borrows Dravidian words. The Tamil words distorted and disguised in many ways are as follows:

1. *Change of letter*

Ta. mukam		*Skt. mukha* (face)
Ta.	*maṭi*	*Skt.* mru (die)
Ta.	*nali*	*Skt. nadi* (measure)

2. *root consonant alteration* from the same etymon.

etymon	*Tamil*	*Skt.*
pagu	*pakkam*	*paksa* (side, portion)
(divide)	*pagam*	*bhagam* (division)

3. *addition of letters or affixes:*

Ta. kayam	*Skt. akasa* (sky)
Ta. tamarai	*Skt. tamarasa* (red lotus)
Ta. paṭi	*Skt. vibhuti* (sacred ashes)

4. *ra or ru inserted after the devocalized initial vowel consonant.*

Ta. titam *Skt. drudha*

Ta. pati *Skt. prati*
patimai *Skt. pratima*

Ta. pavalam *Skt. pravala*

Ta. putavi *Skt. pruthivi*

5. *Omission of letters* — final consonants of Tamil words are dropped in Skt.

Ta. mantalam Skt. mandala

Ta. mantapam Skt. mandapa

6. *Contraction of words*

Ta. aruntu *Skt. ad* (to eat)
Ta. Ceviyuru *Skt. sru* (to hear)

Pavanar followed a unique method of research by which he was able to find out the Dravidian loan words in the Aryan and proto-Aryan family of languages. For the words ***bag, broad, kill, spread,*** though, the Oxford English Dictionary has remarked as origin unknown, Pavanar traces their root to Tamil origin. When great Tamil Scholar U. V. Swaminatha Iyer classified 47 words as Sanskrit in his commentary in the Sangam literature ***kurunthogai***, Pavanar re-examined them and identified 37 of them are Tamil words borrowed by Sanskrit.

Different approaches to define Dravidian loan words

Caldwell used the yardstick of comparison between Indo-European family of languages to identify the Dravidian loan words. Rev. Kittal and Rev. Gundert have taken much pain to see Dravidian congnates. Where as Burrow compared the Indo-European etymology with the Dravidian loan words in Sanskrit to mark a clear-cut distinction. G. Devaneya Pavanar compared the gradual development of root and derivative vocabulary from

the Primary root level and applied his etymological knowledge to prove the originality of the Dravidian. The originality of the Dravidian root is well established by Pavanar. This is really a great boon to the etymologists all over the world for reliable reference. Pavanar has went a step ahead of Burrow in defining the originality of Dravidian roots.

Kumarila Bhatta and Pavanar have observed the morphological changes the Dravidian loan words undergo when borrowed by Sanskrit. Caldwell, Kittel and Gundert have concentrated on meaning and cognates while Burrow concentrated on etymology.

Borrowing environment

It is better to see the environment in which generally a language borrows words from another language.

1. *trade contacts:* the names of the goods sold are borrowed easily by many languages. Most of the borrowed words will be nouns of the native language of the land where the goods produced.
2. *Spread of religion:* loan words are spread through the media of religious activities. But this vocabulary has very little influence on the common people.
3. *co-existence of different language groups:* When different language group of people live together the majority or influential and powerful group of people will have domination such that their vocabullary will enter as loan words in other languages of that area. In such an environment the bulk of loan words will be heavy comprising even of verbs.
4. *Political influence:* When a country is ruled by a different language group of rulers, the rulers vocabulary will enter as loan words.

The Dravidian loan words found in the Sanskrit language are exclusively due to the 3rd and 4th reasons cited above.

Two more approaches to identify Dravidian loan words

Still there are two more approaches to identify Dravidian loan words in the Sanskrit language.

1. *morphological reconstruction* tracing to its original form in Dravidian:

a) reconstruction of original Word form.	*Skt. mukta Ta. muttu* (pearl) *Skt. pravala Ta.* pavaḷa (coral)
b) reconstruction of original phonetic form.	*Skt. dhitam Ta. tiṭam* *Skt. dhatu Ta. taṭu*
c) reconstruction of original root form.	*Skt. kru Ta. karu* (do)
d) reconstruction of semantic stages.	*Skt. puri, pura. Ta. puri, puram.* (fort, town)

Following the same etymological approaches if we go on reconstructing the Dravidian loan words step by step to their original form it will be quite easier to identify the loan words. First three types of reconstruction are quite obvious. The fourth type needs a detailed description.

Puri, puram, ani are the words used both in Dravidian and Sanskrit right from the Vedic period. Etymological approach of such words need to be traced to the primary root level some times even the root may also resemble one another in different languages. *e.g. Ta. kan.* (see) *IE.* ken, *E* know, *Skt. gna, Chinese kan.* For these words, finding primary root and fixing the chronology of concerned languages will be the final answer. These languages must have a common parentage.

As far as *puri, puram* are concerned semantic reconstruction is the only solution.

Reconstruction of semantic stages

The idea denoted by the primary root is the first semantic stage. The concept derived from the idea is the second semantic stage. The object mentioned is the third semantic stage. Every noun in a language would have attained the third and further semantic stages.

(1) *Idea*	(2) *Concept*	(3) *Object*
primary root — *verbal base.*		
pul — *puri* (bend)	roundness	compound rampart, a fort.

The word *puri* has reached the fourth and fifth semantic stages in due course.

(4) *Semantic expansion.*	(5) *Semantic shift*
puri — a town or palace within the fort. e.g. Lankapuri Asthinapuram.	Generally a place where people live in large numbers. Lakshmanapuri Dharmapuri.

Frotunately this word has not reached the sixth stage to mean simply a place. Sanskrit uses this word *puri* only in the fourth and fifth stages of the semantic development. First three stages are vividly seen in a number of literary and spoken usages of the Tamil language.

e.g. *Ta.* puri *kulal* (curly hair)
"*puri kulal madhar*" (Silambu. 14.57)
puri *kayiru* (twisted rope), *puri valai* (bracelet)
purimanai (ring shaped pad of twisted straw)
Puri mukam (tower, conch)

From the above example it is quite evident that the words *puri* and *puram* have been borrowed by Sanskrit only when these words attained the fourth and fifth stages of semantic development. My articles *Vadacol Thencol varaiyarai* appeared in Senthamizh Selvi (Tamil monthly — Sep. & Oct. '86) will also throw light on this topic.

I hope my method of reconstructing the semantic stages to clear the doubts regarding the complicated Dravidian loan words in Sanskrit will be helpful to scholars in the field.

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செங்கோன்மை: குறளும் சங்க இலக்கியமும்

கு. இரா. ஜலஜா

நோக்கம்

நாட்டுக்கு ஓர் அரசு வேண்டும். அந்த அரசுக்கு ஒரு தலைவன் வேண்டும். அத்தலைவன் குடிதழுவிக் கோல் ஓச்ச வேண்டும். ஏனெனில் அரசியலின் வாழ்வும் தாழ்வும் ஆளும் தலைவனின் ஆட்சித்திறனைப் பொறுத்துத்தான் அமையும். எனவே அவன் நல்லாட்சி நடத்துதல் வேண்டும். அந்த நல்லாட்சி எப்படி நடைபெற்றது என்பதைச் சங்க இலக்கியங்களும்[1], எப்படி நடத்தவேண்டும் என்பதைத் திருக்குறளும் நமக்குக் காட்டுகின்றன. அவற்றினை இங்கு ஒப்புநோக்கி ஒற்றுமை வேற்றுமைகள் கண்டு தமிழர் இந்தியப் பண்பாட்டுக்கு அளித்தவற்றைக் காண்பதே இக் கட்டுரையின் நோக்கமாகும்.

கோலும் ஆட்சியும் - வரலாறு

நல்லாட்சி எனப்படுவது செங்கோலாட்சி எனப்பட்டது. இச்செங்கோலாட்சியை வள்ளுவர் செங்கோன்மை என வழங்குகிறார். செங்கோல் என்பது செம்மையான கோல் எனப் பொருள்படும். இக்கோலைப் பற்றி அறிஞர்கள் கூறும் கருத்துக்களைக் காணலாம்.

''தமிழில் அரசன் கையது கோல். இடையன் கையில் கோல் கொள்ளுதல் போல அரசனும் கையில் செங்கோல் கொள்வான். இவ்வுவமை பொருந்துவதே. இடையன், கைக்கோலும் அரசன் செங்கோலும் தமிழில் கோல் எனவே படும். அரசன் இடையன், மக்கள் ஆட்டுமந்தை. இருவர் நிலையிலும் கோல் மந்தையின் நன்மைக்காகப் பயன் படுத்தப்படுவது. அவை நெறி தவறாமற் பொருட்டு'' என்பர் சுப்பிரமணியன்.[2]

இதனால் முல்லை நிலத்தலைவன் கையில் இருக்கும் கோலுக்கும் அரசன் ஆட்சியைக் குறிக்கும் கோல் என்ற சொல்லிற்கும் ஒற்றுமை இருப்பது புலப்படுகின்றது. இத னால் கோல் பிடித்து இருந்த முல்லைநிலத் தலைவன்

அரசனாகியிருக்கலாம் என்ற கொள்கை உருவாகியிருக்கலாம்.

சங்க இலக்கியத்தில் கோல்

தமிழில் கோல் என்பதற்கு வழங்கப்பட்ட பொருளைக் காணலாம்

''கொடிது கடிந்து கோல் திருத்திப் படுவது உண்டு பகலாற்றி'' — புறம். 17 : 5-6

''நமரெனக் கோல் கோடாது'' — புறம். 55 : 56

''தமிழ்கெழுகூடல் தண்கோல் வேந்தே'' — புறம். 58 : 13

''அறவோர் புகழ்ந்த வாய்கோ லன்னே'' — புறம். 222 : 3

''கொடிது ஓர்த்த மன்னவன் கோல்போல'' — கலி. 8 : 2

''... கோல்கோடியவன் நிழல் உலகு போல்'' — கலி. 10 : 6-7

''... நின்கோல் செம்மையின்'' — கலி. 89

''பால்கொளல் இன்றி, பகல்போல் முறைக்கு ஒல்காக் கோல் செம்மை ஒத்தி'' — கலி. 87 : 16-17

''வில்குலை யறுத்துக் கோலின் வாரா வெல்போர் வேந்தர்'' — பதிற்று. 79 : 11-12

''பல்வேல் இரும்பொறை: நின்கோல் செம்மையின்'' — பதிற்று. 89 : 9

''திருமாவளவன் தெவ்வர்க்கு ஓக்கிய
வேலினும் வெய்ய கானமவன் கோலினும்
தண்ணிய தடமென் தோளே'' — பட்டி. 299-301

இங்கு எல்லாம் 'கோல்' என்னும் சொல், ஆட்சி, முறை செய்தல் ஆகியவற்றைக் குறித்துள்ளன.

''மன்னவன் கோல்'' — குறள். 542, 543, 546, 548

''குடிதழீஇக் கோல் ஓச்சும்'' — குறள். 544

''இயல்புளிக் கோல் ஓச்சும்'' — குறள். 545

''கோலொடு நின்றான் இரவு'' — குறள். 552

''கோல் கோடிச் சூழாது செய்யும் அரசு'' — குறள். 554

இத்திருக்குறள் அடிகளில் 'கோல்' என்னும் சொல் ஆட்சி, ஒறுத்தல், முறை செய்தல் என்னும் பொருள்களில் ஆளப் பட்டிருத்தலைக் காணலாம்.[3]

சங்க இலக்கியத்தில் செங்கோல்

செங்கோல் என்னும் சொல்லும் ஆளப்பட்டிருத்தலைச் சங்க இலக்கியங்களும் திருக்குறளும் காட்டுகின்றன. செங்கோலைப் பற்றிக் குறிப்பிடும் இடத்தில் எல்லாம் ஏற்ற சில அடைமொழிகள் கொடுக்கப்பட்டு வருகின்றன.

''குன்றோங்கு வைப்பின் நாடுமீக் கூறும்
மறங்கெழு தானை அரசருள்ளும்
அறங்கடைப் பிடித்த செங்கோல்'' — அகம். 338 : 1-3
''அறம் துஞ்சும் செங்கோலையே'' — புறம். 20 : 17
''அறம் புரிந்தன்ன செங்கோல்
நாட்டத்து'' — புறம். 35 : 14
''மெலிவில் செங்கோல் நீ புறங்காப்ப'' — புறம். 42 : 10-1
''விலங்கு பகை கடிந்த கலங்காச்
செங்கோல்'' — புறம். 230 : 4
''பெரிதாண்ட பெருங்கேண்மை அறனொடு
புணர்ந்த திறனறி செங்கோல்'' — பொருந. 229-230
''முறையுடை அரசன் செங்கோல்
அவையத்து'' — குறுந். 276 : 5
''.......... செங்கோற் குட்டுவன்
தொண்டி அன்ன'' — ஐங். 178 : 2-3
''அறம்புரி செங்கோல் மன்னன்'' — ஐங். 290 : 1-2
''குடிபுறங் காத்து ஓம்பும் செங்கோலன்''— கலி. 130 : 19
''கொடையளி செங்கோல் குடியோம்பல்
நான்கும் உடையானாம் வேந்தர்க்கு ஒளி'' — குறள். 390

சங்க இலக்கியத்தில் செங்கோல் என்பது அறத்தொடு மாண்ட நல்லாட்சியைக் குறிக்கிறது என்பது தெளிவு. திருக்குறளில் வள்ளுவர், வேந்தன் செய்ய வேண்டிய கடமைகளைப் பற்றிக் கூறுமிடத்துச் செங்கோலைக் கூறியுள்ளார். 'செங்கோல்' என்பதற்கு 'முறை செய்தல்' என்ற பொருள் கருவர் பரிமேலழகர் முதலான உரையாசிரியர்கள்.

ஸ்பெல்மான்,

> "... danda is rod or staff. Traditionally
> staff or sceptre has always been an emblem
> of command or authority"[4]

என்று கூறுவது போலக் கோல் என்பது மன்னனின் ஆட்சியைக் குறிக்க வந்த சொல்லாகச் சங்க இலக்கியங்களும் குறளும் காட்டுகின்றன.

இதனால் கம்பினைக் குறிக்கும் கோலே ஆட்சியினைக் குறிக்கும் கோலின் முதற்பொருளாக இருக்க வேண்டும். இதன் வழியாக அரசனின் தோற்ற வளர்ச்சி வட இந்தியா விலும் தென்னிந்தியாவிலும் எங்ஙனம் இருந்தது என்பது புலப்படுகிறது.

ஆயின், அரசன் கையில் கோல் வைத்திருந்ததற்கான சான்றுகள் ஏதும் இல்லை. அரசனுடைய சின்னங்களுள் ஒன்று கோல் என்பர். தொல்காப்பியம் அரசர்க்குரிய சின்னங்களைக் கூறுமிடத்தும் செங்கோலைக் கூறவில்லை. இச்சின்னங்கள் 'செங்கோலரசர்க்குரிய' எனவே தொல் காப்பியர் குறிக்கின்றார்.[5] இந்திய மரபில் குறிக்கப்படும் அரசர்க்குரிய ஏழு சின்னங்களுள்ளும் கோல் சின்னமாகக் குறிக்கப்படவில்லை.[6]

'மாற்றானின் செங்கோலை மன்னன் கைப்பற்றிய தாகவோ வளைத்ததாகவோ குறிப்பு இல்லை' என்பர் நாகசாமி.[7]

பழங்காலத்து அரசன் கையில் கோல் ஒரு சின்னமாக அமையாதது ஒரு புதிராக உள்ளது. வில், வேல், ஈட்டி, வாள் முதலான இரும்புக் கருவிகளும் எறியும் படைக்கருவி களும் வழக்கிற்கு வந்த பின்னால் முல்லைநில வாழ்க்கைக் காலத்தில் கோலுக்கு இருந்த தேவை மறைந்திருக்க வேண்டும். கோனாட்சி முழுமையாக வளர்ச்சி பெற்றபோது கோலின் பயன் இருந்திருக்காது. அதற்கு முற்பட்ட பழங்கால ஆட்சி யினைச் சுட்டிநிற்கும் நினைவாக மட்டுமே கோல் மொழி யில் இடம்பெற்றிருக்கவேண்டும். அரசருடைய சின்னங்கள் உருவான கோனாட்சி காலத்தில் ஓர் வலிமை வாய்ந்த ஆயுதமாகவும் கோல் இருந்திருக்காது.

இவையே அன்றி 'மெலிகோல்' (புறம். 71 : 9), 'குடி பழி தூற்றுங்கோல்' (72 : 12) என்பனவும் புறநானூற்றில் இடம் பெற்றுள்ளமை அறியப்படுகிறது. இரண்டிற்கும் 'கொடுங்கோல்' என்றே பொருள் தரப்பெற்றுள்ளது.

வள்ளுவர் வெங்கோல் (563), கடுங்கோல் (570) என்னும் சொற்களைக் கொடுங்கோல் அரசனைக் குறிப்ப தற்குப் பயன்படுத்தியுள்ளமை தெரிகிறது.

இந்நூல்களில் 'கொடுங்கோல்' என்ற சொல்லாட்சி கொடுங்கோல் ஆட்சியைக் குறிக்கப் பயன்பட்டமை புற நானூற்றில் காணப்பட்டது மேலே காட்டப்பட்டது.

கோல் என்பது பருப்பொருளைக் குறிப்பது. சங்க இலக்கியத்தில் கோலால் குறிக்கப்படும் ஆட்சிமுறை பருப் பொருள் பற்றியதாகவே அமைந்துள்ளது. சங்க இலக்கியத் தில் அரசியல் கோட்பாடு (Political Theory) என்ற முறையில் சிறப்பாகக் குறிப்பிட்டுச் சொல்வதற்கு இடமில்லை.

அரசியல் கோட்பாடுகளை முறையாகச் சொல்லும் முதல் தமிழ் நூல் திருக்குறளின் பொருட்பாலே ஆகும். பருப்பொருளாக வழங்கும் கோலாட்சி முறையினை நுண் பொருளாக்கித் திருவள்ளுவர் கோட்பாடுகள் அமைத்திருந் தார். செங்கோல், மெலிகோல் என்னும் முந்தைய ஆட்சி களைத் திருவள்ளுவர் செங்கோன்மை, கொடுங்கோன்மை என்னும் நுண்பொருள் கருத்துகளாக (abstract ideas) வகுத் துள்ளார். பல்வேறு அரசியல் கோட்பாடுகளிடையே செங் கோல் ஆட்சிமுறையினையும் திருவள்ளுவர் ஓர் அரசியல் கோட்பாடாக வளர்த்துள்ளமை இது காட்டுகிறது. சங்க இலக்கியங்கள் காணாத அளவு செங்கோலாட்சி முறை யினைத் திருவள்ளுவர் விளக்குகிறார். இதன் பல்வேறு திறங்களைச் செங்கோன்மை, கொடுங்கோன்மை, வெரு வந்த செய்யாமை, கண்ணோட்டம் முதலான அதிகாரங் களில் அவர் விளக்கி வைத்துள்ளார்.

செங்கோன்மைக்கு நேராக ஒரு தொடர் வடமொழியில் இருப்பதாகத் தெரியவில்லை. 'தண்டம்' என்னும் வட சொல்லோடு சேர்ந்து நல்லாட்சியைக் குறிக்கும் சொல் கிடைக்கவில்லை. 'தர்மராஜ்ய என்ற சொல் வடமொழி வழக்கத்தில் உண்டு. அச்சொல்லுக்கு வடமொழியில் விரிந்து பரந்த பல்வேறு பொருள்கள் உண்டு. செங்கோல் என்னும் சொல் குறிப்பிடும் பொருட்செறிவும் திட்பமும் கோட்பாடும் 'தர்மராஜ்ய' என்ற சொல்லில் அமைய வில்லை. எதிர்மறைச் சொல்லான கொடுங்கோன்மையின் நேரான சொல் கூட வடமொழியில் இருப்பதாகத் தெரிய வில்லை. இத்தகைய நுண்பொருட் கோட்பாடுகள் இந்திய அரசியல் சிந்தனைக்குத் தமிழின் வழி வள்ளுவர் வழங்கி யவை ஆகும்.

நல்லாட்சி பற்றிய கருத்துக்கள் வட இந்தியாவில் இல்லை என்று கூறவில்லை. அவற்றினை ஒரு திட்பமான கோட்பாடாக்கி அமைத்ததே வள்ளுவர் பெருமையாகும்

அடிக்குறிப்புகள்

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4. *Ancient Indian Political Thought*, p. 107.
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6. *Political Concepts in Ancient India*, p. 79.
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